...AND OUT COME THE WOLVES

Plus 7 bonus songs from RANCID and LET'S GO

CONTENTS

RANCID - AND OUT COME THE WOLVES

RANCID

RANCID - LET'S GO

Pages 2-6 designed by Jesse Fischer and Tim Armstrong.

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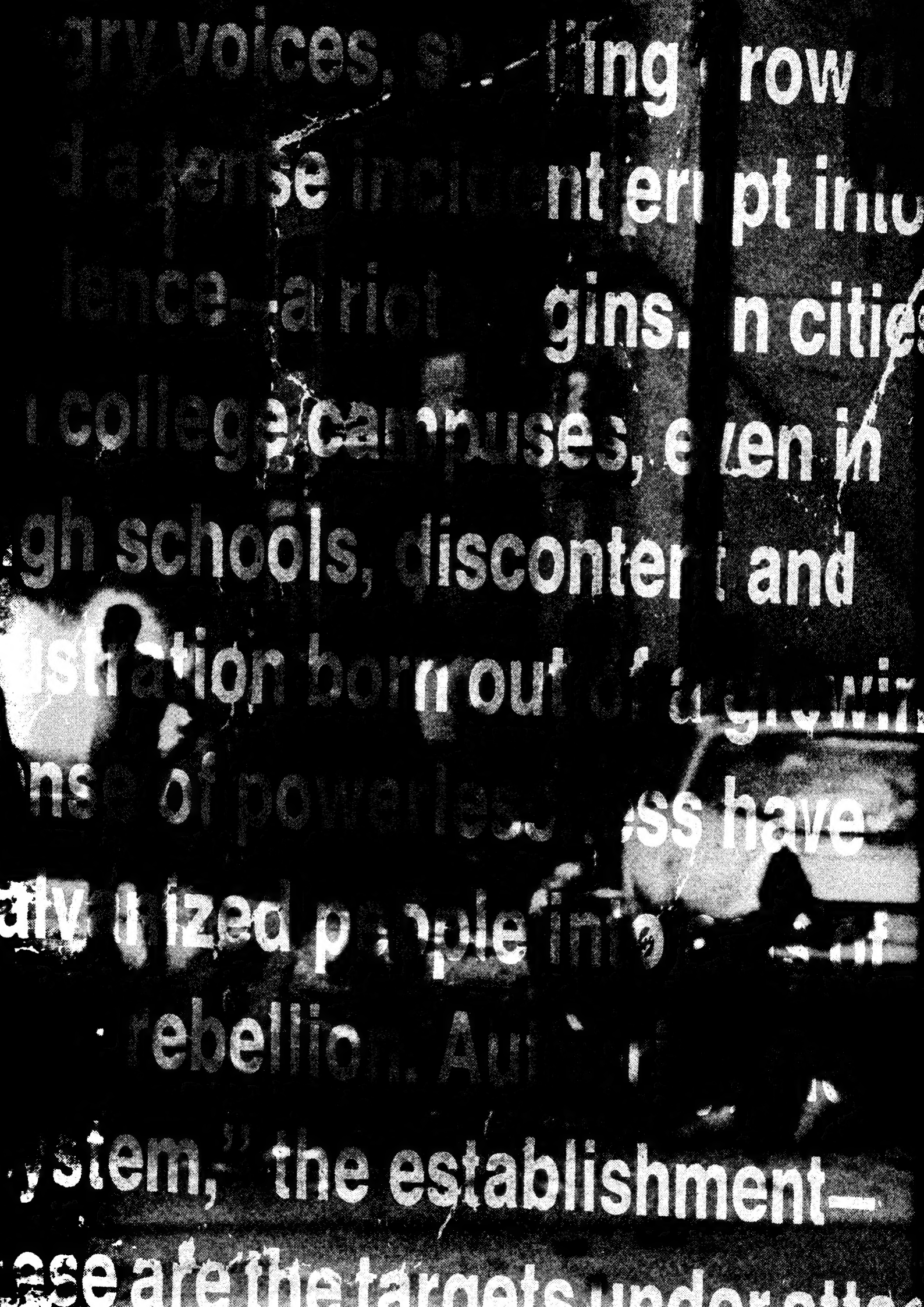

THERE'S A WHOLE
LOT OF NOTHING

Maxwell Murder

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

D5
C5
G
Where's the fel - on, the charg - i - able fel - on, the name of the crook who com - mit - ted the crime?
(Gtr. 2 cont. in slash)
Chorus
F5
A5
D5
Gtr. 2
Nine, nine, nine if you real - ly want the truth. Dial
Gtr. 1
nine, nine, nine if you can't see it through. He

F5
A5
D5
ain't Jack the Rip - per, he's your or - di - nar - y crook.
D5
A5
F5
A
A5 open
To Coda
(cont. in notation, 1st time)
Call - ing Max - well Mur - der for you.
P.M.
Bass Solo
D5
Gtrs. 1 & 2 tacet
N.C.
D.S. al Coda
Coda
6
Dial
Gtrs. 1 & 2
w/ bar
P.S.
-1/2
* Turn neck pickup volume to zero; flick selector to bridge position in designated rhythm.

The 11th Hour

Words and Music by Tim Armstrong, Matt Freeman, Lars Frederiksen and Eric Dinn

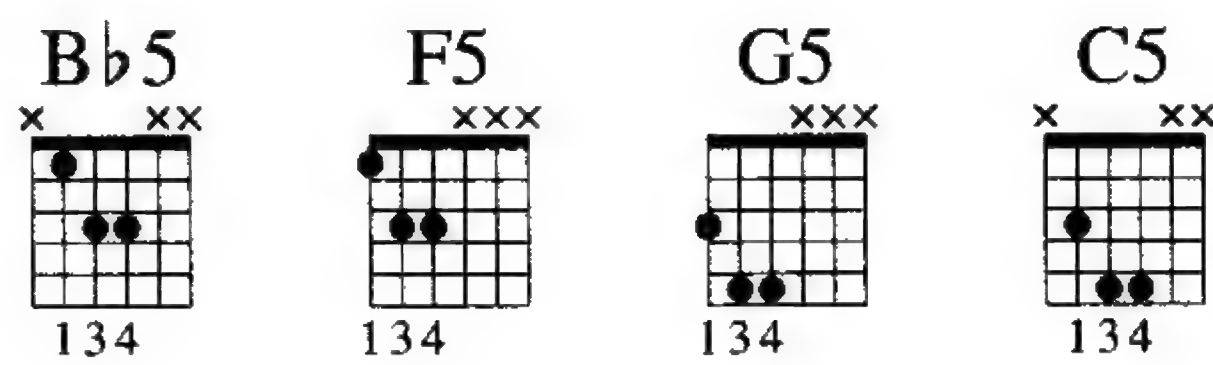
F5
G5
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2
crash - ing down your door? And said,
one you do de - spise. I said,
Gtr. 1 Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 2, 3 times
Gtr. 2: w/ Rhy. Fig. 3, 3 times
C F C G5 C F
they de - mand an an - swer, and they de - mand it quick.
"Bore - dom is for sale now, and help - less - ness you feel.
C G5 C F C G5
Or the ques - tions fade and then the wast - ed days come
It's a wound - ed dove and the hawks are a - bove. Blood
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
F G5
crawl - ing back for more.
splat - tered on a reel to reel."
And I said,
Chorus
F5 C5 F5
Gtr. 1
"Do you know where the pow - er lies? And who
Gtr. 2

C5
F5
C5
pulls the strings?
Do you know where the pow - er lies?"
I said, "It
1.
To Coda
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtr. 2: w/ Rhy. Fig. 2, 2 times
A5
G5
C
F
C
G5
starts and ends with you."
Gtr. 3
(cont. in slash, 3rd time)
2.
Interlude
C
F
C
G5
C5
F5 VIII
E5
Gtr. 1
2. The * you.
Gtr. 2
let ring
* Sung 1st time only.

Bridge
F5
C
F
C
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 2
(cont. in notation, 2nd time)
w/ clean tone
I was al - most o - ver, and my
Gtr. 1
(cont. in slash, 2nd time)
full
Gtr. 2: w/ Rhy. Fig. 5, 2 times, simile
Gtr. 3
w/ clean tone
P.M.
world was al - most gone. And in a sud - den rush, I could
let ring
G5
al - most touch the things that I've done wrong. 3. My

Verse
Gtr. 1: w/ Rhy. Fig. 3, 3 times
Gtr. 2: w/ Rhy. Fig. 2, 3 times
Gtr. 3 tacet
C F C G5 C F
jun - gle's made of con - crete, and through the si - lence I could feel.
C G5 C F C G5
Hope my aim is true and I'll walk on through these
(Oh,
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
F G5
D.S. al Coda
moun - tain's made of steel. And I said,
oh.)
Coda
C Am G5
Gtrs. 1 & 2
you." Ah, I said, "It starts and ends with
Gtr. 3
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtr. 2: w/ Rhy. Fig. 2, 2 times
C F C G5 C F C G5 C
Gtrs. 1 & 2
you!"
Gtr. 3

Roots Radicals

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Verse

Fast ♩ = 160

Gtr. 2: w/ Rhy. Fig. 2, 2 times, 2nd time

*C5 F5

1\. Took the Six - ty bus out ___ of down - town Camp - bell Ben Za -

ra - di - o was play - in', Des-mon Dek - ker was sing - in' on the

Gtr. 1 (dist.) **Rhy. Fig. 1**

f

P.M. *simile on repeat*

* Chord symbols reflect basic tonality.

G5 F5 C5

nat - to, he was on there. He was wait - in' for me. ___ Well,

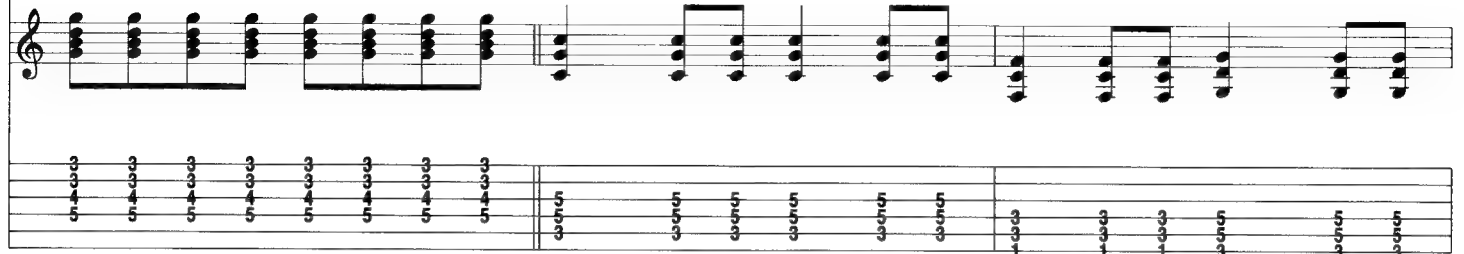
For - ty Three bus as we climb up the hill. ___

C5 F5

all the punk rock - ers and ___ the moon stomp - ers are

No - thin' in - com - ing but the reg - gae drum - ming and we

Gtr. 1: w/ Rhy. Fig. 1
G5
F5
C5
out on the cor - ners where they're spar - ing for change. _ I start - ed think in', you
all come from un - lov - ing homes. _ I said, "Why e - ven both - er?" I
End Rhy. Fig. 1
Rhy. Fig. 2
Gtr. 2 (dist.)
P.M.
f
G5
know I start - ed drink - in'. I don't re - mem - ber too much of that day. _
pick up the bot - tle. Mis - ter bus driv - er please let these peo - ple on. _
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2
Some - thing struck me fun - ny when we _ ran out of mon - ey.
Rude girl Car - ol was a min - i skirt girl, my
Where do you go now when you're on - ly fif - teen?
blur - ry vi - sion saw no - thing wrong.
With the
Pre-Chorus
B♭5
Gtr. 1
mu - sic ex - e - cu - tion and the talk of rev - o - lu - tion, it bleeds in me. _
(Oh. _)
Gtr. 2

Chorus
C5
F5
G5
(cont. in notation)
And it goes,
give - 'em the boot,
the roots,
the rad - i - cals.
Rhy. Fig. 3
Gtrs. 1 & 2
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times
Giv - 'em the boot,
you know I'm a rad - i - cal.
Giv - 'em the boot,
the
1.
2.
To Coda
Gtrs. 1 & 2
(Gtr. 1 cont. in notation)
roots,
the reg - gae on my
ster - e - o.
2. The
Gr. 2
On my
ster - e - o!
Yeah, yeah, yeah,
Gtr. 1
*Gtr. 1
P.S.
* doubled next 16 meas.

C5
yeah,
yeah,
yeah,
yeah.
full
full
full
F5
1.
C5
Yeah,
yeah,
yeah,
yeah,
yeah,
yeah,
yeah.
full
2.
F5
G5
yeah,
yeah,
yeah,
yeah.
full

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet

C5 F5 G5 F5

3. Took the Six - ty bus out ___ of down-town Camp - bell Ben Za - nat - to, he was on there. He was

C5 F5

wait - in' for me. ___ Well, all the punk rock - ers and ___ the moon stomp - ers are

G5 F5 C5 C5

Gtr. 2 Gtrs. 1 & 2 Rhy. Fig. 4

out on the cor - ners where they're spar - ring for change. _ And the ra - di - o was play - in', Des - mon

F5
G5
C5
F5
G5
roots, the rad - i - cals. Giv - 'em the boot, you know I'm a rad - i - cal.
full
full
full
full
full
full
full

C5
F5
G5
C5
Giv - 'em the boot, the roots, the reg - gae on my ___ ster - e - o.
full
full

G5
C5
C5
Gtr. 2
* fdbk.
**
full
* pitch: G
** Turn neck pickup volume to zero, flick pickup selector in specified rhythm.

Time Bomb

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Verse

B5 E5

Rhy. Fig. 1A — End Rhy. Fig. 1A

Gtr. 2

P.M.

wan - na make the move, uh, then you bet - ter come in. It's just a -
back in the hole where they got him. Liv - ing like a
3. Now he's got - ten out, he's got - ten free, he's got - ta go, got a car.
4. Tears come from the ra - zor that's been tat - tooed be - low his eye.

Gtr. 3

1st time only

0

Gtr. 1

Rhy. Fig. 1 — End Rhy. Fig. 1

X 7 9 9 7 | 7 9 9 7 | X | 7 9 9 7 | 7 9 9 7 | X X X | 9 9 9 7 | 9 9 9 7 | X X X | 9 9 9 7 | 9 9 9 7

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times
Gtr. 3 tacet
B5
E5
B5
bil - i - ty, to rea - son that wears so thin. Liv - ing and dy - ing and the
rat, but he's smart - er than that, nine lives like a cat. Fif - teen years old, take him
He's twen - ty - one years old, he's run - nin' num - bers from the bar. His pag - er's beep - in',
His moth - er cries, she knows that he is strong e - nough to die. He's rol - lin' in the Cad - il -
E5
B5
E5
stor - ies that are true. Se - cret to a good life is know - ing when you're through.
to the youth au - thor - i - ty home. First thing you learn, you got - ta make it in this world a - lone.
he's get - tin' deep in what - ev - er he can move on in. You know that kid's a - creep - in' in.
lac, it's mid - night, sun roof is down. Three shots rung out, the he - ro's dead, the new king is crowned.
Chorus
A5
D5
E5type2
D5
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtr. 2
P.M.
Black coat, white shoes, black hat, Cad - il - lac. Yeah, the boy's a time bomb.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
To Coda
1., 2.
A5
D5
E5
D5
Black coat, white shoes, black hat, Cad - il - lac. Yeah, the boy's a time bomb. 2. Well, he's
(Boy's a time bomb.)
3.
D5
E
Gtrs. 1 & 2
boy's a time bomb. The boy's a time bomb!

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times
Gtr. 3
B5
E5
B5
E5
(cont. in slash)

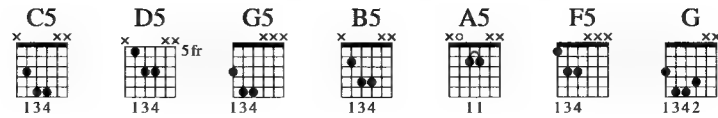
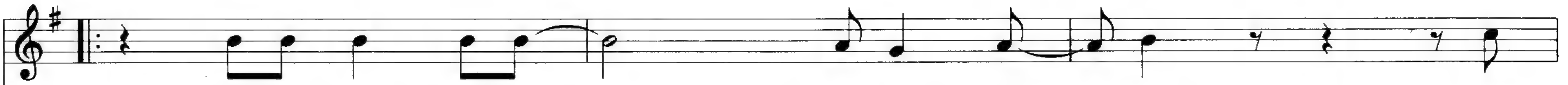
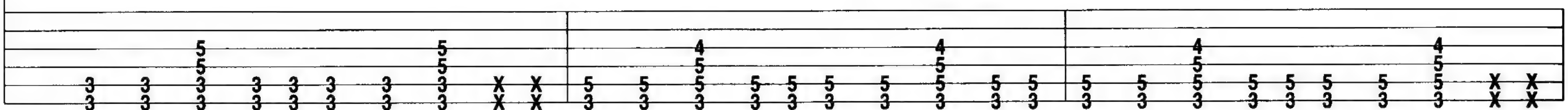
Organ Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times
Gtr. 3 tacet
D.S. al Coda
E
D5
E5
D5
A5
D5
E
D/A
Gtrs. 1 & 2

Coda
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
D5
A5
D5
boy's a time bomb.
Black coat, white shoes, black hat, Cad - il -

E5
D5
A5
lac. Yeah, the boy's a time bomb.
Black coat, white

D5
E5
D5
shoes, black hat, Cad - il - lac. Yeah, the boy's a time bomb.
E
A
A5
Oh, time bomb!
Gtrs. 1 & 2

Olympia Wa.

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Verse
*Gtr. 3 tacet, 3rd time
G5
Gtr. 1 tacet
C5
Gtr. 3
P.M.
1. Hang - in' out with Lars down on Sixth Street. He
2. I'm hav - ing a hard time un - der - stand - ing. It
3. How man - y times will it take me
Gtr. 1
1st time only
Gtr. 2
*15 meas. only
G5
knew that I was in trou - ble. I was feel - ing much like the dev -
gets all too de - mand - ing. She's all gone and I'm strand -
be - fore I go cra - zy, be - fore I lose

D5
G5
P.M.
- il, there was some-thing burn - ing deep in - side of me. Run in - to three
- ed. Some-thing burn - ing deep in - side of me. All I know
ev - 'ry - thing? Some-thing burn - ing deep in - side of me. Ran in - to three
C5
it's four o' - clock and she ain't nev - er showed up,
Puer - to Ri - cans. These girls took us to the fun -
G5
D5
house, where we played a lone - ly pin - ball ma - chine.
and I watched a thou - sand peo - ple go home from work. Yeah.
house. I don't wan - na be a - lone a - gain.
(cont. in notation)

F5
D5
full
full
D.S. al Coda
F5
D5
full
full
full
Coda
Outro
Gtrs. 2 & 3: w/ Rhy. Fig. 1
Gtr. 1
C5
D5
G5
C5
D5
G5
C5
D5
G5
C5
B5
1.
2.
A5
D5
A5
D5
G
Gtrs. 2 & 3
Gtr. 1

Lock, Step & Gone

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

To Coda
D/A
G5
D/A
It's just tell - ing you to move.
There's a whole lot of no - thing.
There's a whole lot of no - thing.
some - thing wrong.
I lock, step, I'm gone.)
There's a
The
There's a
End Rhy. Fig. 2
Chorus
*D5
F5
A5
G5
D5
F5
fire on the cor - ner and it's nev - er gon - na stop.
Kill - er in the neigh - bor - hood, nev -
stop sign's brok - en and the me - ter's go - in' down.
Wild dogs are run - nin' them - selves
Rhy. Fig. 3
Gtrs. 2 & 3
* Chord symbols reflect basic tonality.
A5
G5
D5
F5
A5
G5
- er got caught. I lock up my door, step out and I'm gone.
in - to the ground. Ev - 'ry - thing was clear for that mo - ment in time.
Verse
Gtr. 2: w/ Rhy. Fig. 1, simile
D5
G5
A
G
D/A
Gtr. 3
Wait - in' for the bus - es, but the bus - es won't come. 2. All the
If I don't come back, well, throw me a line. 3. Well, the end - ing is - n't here,
End Rhy. Fig. 3
Gtr. 4 (dist.)
(Gtr. 3 cont. in slash)
mp
* Flick selector switch in specified rhythm.

Gtr. 3 tacet
D/A
G5
D/A
but it's com - in' real ___ soon.
Yeah, _ the
8va
5:4
3
3
3
fdbk.

G5
D/A
G5
D/A
feel - ing is - n't fear, _
it's just tell - ing you to ___ move. ________
Go!
8va
5:4
5:4
3
3
fdbk.
fdbk.
hold bend
full
full
pitch: B
* Push into adjacent string

Interlude
D5
F5
A5
G5
D5
A7sus4
Gtrs. 2 & 3
Uh!
Gtr. 4
loco
f
full
full
full
full
full

Gtr. 4 tacet
D5
F5
A5
G5
(Gtr. 2 cont. in notation)
(Gtr. 3 cont. in notation)
Stop!
Gtr. 2
P.S.
1/4
full

F5
C5 G5
A5
play 3 times
B♭5
C5
Yeah.
The
(Go!)
Gtrs. 2 & 3
* sung 1st time

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3, simile
D5
F5
A5
G5
stop sign's brok - en and the me - ter's go - in' down.
Wild dogs are run - nin' them - selves

A5
G5
D5
F5
in - to the ground.
Ev - 'ry - thing was clear for that mo - ment in time.
If

D.S. al Coda
D5
G5
A
I don't come back, well, throw me a line.
4. All the

Coda

1.
D/A
2.
G5
D
Gtr. 2

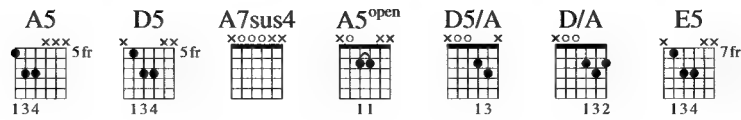
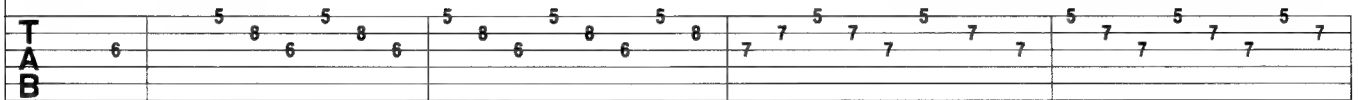
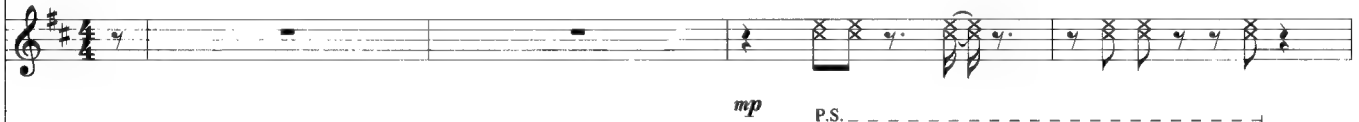
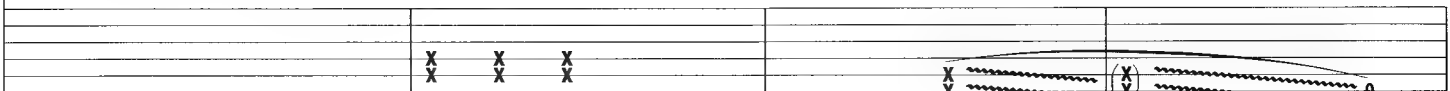
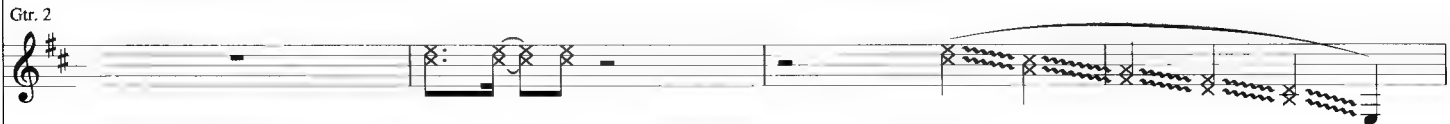
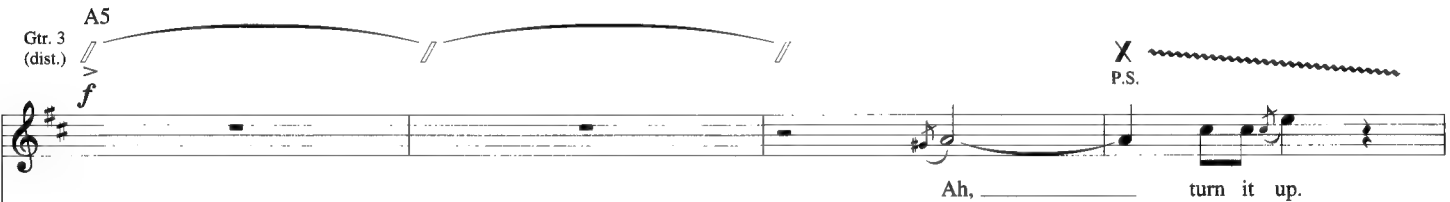
There's a
step, I'm gone.) step, I'm gone.)

Gtr. 4

full full full

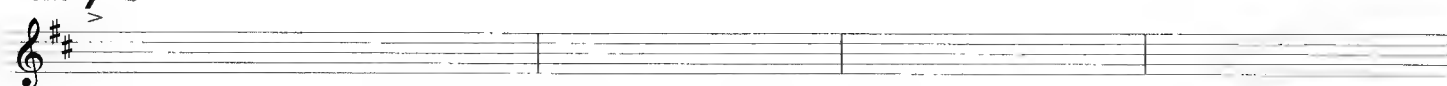
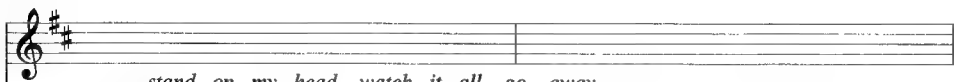
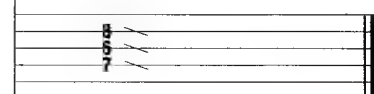
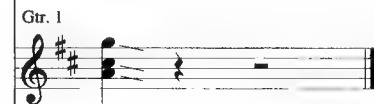
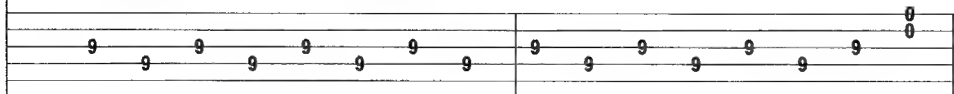
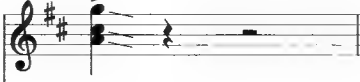
Gtr. 3

Junkie Man

Words and Music by Tim Armstrong, Matt Freeman, Lars Frederiksen and Jim Carroll

Gtr. 2 tacet
A5
Rhy. Fig. 1
Gtr. 3
P.M.
D5
A7sus4
End Rhy. Fig. 1
Gtr. 1
Riff A
A5
Rhy. Fig. 2
P.M.
D5
End Rhy. Fig. 2
ff
1. The
End Riff A
ff
Verse
Gtr. 3: w/ Rhy. Fig. 1, 2 times
A5
com - mon man does - n't suf - fer pain like this,
Wa - ter, wa - ter, wa - ter, wa - ter I de - sire,
D5
on - ly the soul that has
some par - ent's house
Gtr. 1
f
P.M.
P.M.
A7sus4
A5
nev - er been kissed.
is on fire. Oh,
Let us a - dore our beau - ti - ful son. He's
slow - ly the house gon - na burn to the ground. The
P.H.
P.M.

D5
A7sus4
A5open
Gr. 3
rid - in' on the riv - ers of Bab - y - lon. Oh, boot - in' up and shoot - in' up and
neigh - bor - hood will watch with - out a sound. Will some - one be a wit - ness? Please
P.M.
D5/A
D/A
bring on the bright - ness. See the Son of God is com - in' up and I see a like - ness. In -
tell me that he's cra - zy, but he's not and they know that. They can't get him, he's not cra - zy.
A5 open
D5/A
D/A
ter - nal - ize the lu - na - cy, the mis - er - y is show - in'. When you're brought up, you're caught up in a
Beat him, lock him, knock him, take a - way his au - thor - i - ty. Hit 'em, ship 'em, club 'em, sub -

Pre-Chorus
F#5
D5
F#5
(cont. in notation)
sys - tem that is go - in'.
mit - ted con - form - i - ty.
No one an - swers, no one takes that call from you!
Rhy. Fig. 3
Gtrs. 1 & 3
D5
F#5
D5
No one an - swers, no one takes that call from you! No one an - swers, no one
E5
E5
End Rhy. Fig. 3
Gtr. 3
takes that call from you!
*Gtr. 1
(Gtr. 3 cont. in slash)
* Gtr. 1 doubles Gtr. 3 on recall of Rhy. Fig. 3
Chorus
Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 1
A5
D5
A7sus4
Junk ie man, tell me what your stor - y is. Junk ie man, tell me what your stor - y is.
Gtr. 3: w/ Rhy. Fig. 2
A5
D5
To Coda
Junk ie man, tell me what your stor - y is. Junk ie man, tell me what your stor - y is.

Interlude
Gtr. 1: w/ Rhy. Fill 1
A5
Gtr. 3
Gtrs. 1 & 3 tacet
N.C.(A5)
(D5)
Spoken: My hand went blind.
You were in the van, clairvoyant.
(A5)
(D5)
(A5)
You were in the van
clairvoyant. My hand went blind.
I make love to my trance sister,
my trance sister.
(D5)
(A5)
And my trance parents see from the balcony.
I looked out on the big field.
On the big field, it
(D5)
Gtrs. 1 & 3: w/ Rhy Fig. 3
F♯5
D5
F♯5
opens like the
cover of an old Bible.
And out come the wolves.
Gtr. 3
Gtr. 1
P.S.
Gtr. 2
P.S.
Gtr. 3
divisi
mp
P.S.
D5
F♯5
D5
E5
Out come the wolves!
Their paws trampling the snow,
the alphabet. I
D.S. al Coda
(1st lyrics)
Coda
A5
Gtr. 3
stand on my head, watch it all go away.
Gtr. 1
slight P.M.
Rhy. Fill 1
Gtr. 1
T
A
B

𝄋 **Verse**

Gtr. 1: w/ Rhy. Fig. 2A, 8 times, 3rd time

B5 E5 B5 E5

1. God damn it man, ___ I al - most had it. Stuck ___
2. God damn it man, ___ I al - most had it. Threw ___
3. God damn it man, ___ I al - most had it. Well I

Gtrs. 1 & 2

Rhy. Fig. 2 — End Rhy. Fig. 2

P.M.

B5 E5 B5 E5 B5 E5

___ in the sew - er, be - neath ___ all the mag - gots. I ain't fool - in', I've ___
___ me out the door, they're call - in' me a fag - got. I ain't done, I've on -
did it a - gain. Yeah, I do it out - ta hab - it. Well I'm numb, it ___

P.M.

To Coda 1 𝄌

B5 E5 B5 E5 B5 E5

___ been pur - su - ing a way ___ to get out ___ of these dirt - y old ru - ins.
- ly yet be - gun. West Oak - land is the place where I'm com - in' from.
___ ain't no fun. I'm ___ less than ze - ro when you add up the sum.

P.M.

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
B
D#
E5
E
F#5
F#
I'm check - in' out. I'm nev - er com in' back a - gain.
To Coda 2
I'm check - in' out. I'm list - ed M. I. A.
Guitar Solo
1., 2., 3.
4.
Gtr. 2: w/ Rhy. Fig. 2, 2 times
B5
Gtr. 1
full
1/4
Gtr. 2: w/ Rhy. Fig. 1
1.
2.
* Trem. pick while sliding up neck.
Bridge
A5
Oh, yeah. Oh,
Gtrs, 1 & 2

D.S. al Coda 1
A5add9 A5
F#5
B5
F#5
B5
A5
D5
F#5
N.C.
yeah.
Coda 1
Gtr. 1: w/ Rhy. Fig. 2A, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 8 times
B5
E
I'm check-in' out, yeah. It ain't no doubt, yeah. Court-ship built from an-ger is what it a-mounts.
Gtr. 3 (dist.)
D.S.S. al Coda 2
Gtr. 1: w/ Rhy. Fig. 2B, 4 times
I al-most had it. I al-most had it. I came so close, man. I al-most had it!
Coda 2
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
B
D#
E5
E
F#5
F#
I'm check-in' out. I'm nev-er com-in' back a-gain. I'm
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2B
Gtrs. 1 & 2
check-in' out. I'm list-ed M. I. A.
Rhy. Fig. 2B
Gtr. 1
TAB

Ruby Soho

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

G/B G5/D Csus2 G5 G/B Csus2 G5 G

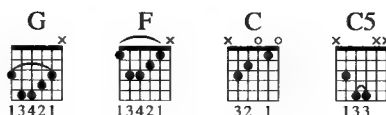
(cont. in slash)

Verse
Gtr. 2
Gtr. 2 tacet
C
D5
D6
G5
1. Echos of reggae comin' through my bedroom wall.
2. He's singin', and she's there to lend a hand.
3. Ruby's heart ain't beatin' 'cause she knows the feelin' is gone.
Gtr. 1
mp
P.M.
simile on repeats
* Chord symbols reflect basic tonality.
Havin' a party up next door, but
He's seen his name on the marquee, but
She's not the only one who knew that
I'm sittin' here all alone.
she will never understand.
there's something wrong.
Two lovers in the
Once again, he's leav-
Her lover's in the
bedroom, and the others start to shout.
-in', and she's there with a tear in her eye.
distance, as she wipes a tear from her eye.

G5
D
Dsus4 D
All I've got is this blank stare, and that don't car - ry no
Em - brac - es with a warm ges - ture, it's time,
Ru by's fad - ing out, she dis - ap pears. It's time,
P.M.
Chorus
G5
B5
C5
G5
clout at all. No!
time to say good - bye.
time to say good - bye.
Des - ti - na - tion un - known,
Rhy. Fig. 1
Gtrs. 1 & 2
End Rhy. Fig. 1
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
Ru - by, Ru - by, Ru - by, Ru - by So - ho. Des - ti - na - tion
un - known Ru - by, Ru - by, Ru - by, Ru - by So - ho.
To Coda
Guitar Solo
C5
B♭5
D5
1.
Gtr. 2
Gtr. 1
Gtrs. 1 & 2
(Gtr. 2 cont. in slash)
full
full
full

2.
D.S. al Coda
G5
Gtr. 2
Gtr. 1
full
Coda
Gtr. 2: w/ Rhy. Fig. 1, 4 times
Gtr. 1 tacet
G5 III
C5
G5
Ru - by, Ru - by, Ru - by, Ru - by So - ho.
B5
Ru - by, Ru - by, Ru - by, Ru - by So - ho. Ru - by, Ru - by, Ru - by,
Ru - by So - ho. Ru - by, Ru - by, Ru - by, Ru - by So - ho.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
Des - ti - na - tion un - known, Ru - by, Ru - by, Ru - by,
(Ru - by, Ru - by, Ru - by, Ru - by So - ho.)
Ru - by So - ho. Des - ti - na - tion un - known,
(Ru - by, Ru - by, Ru - by, Ru - by So - ho.)
N.C.
Ru - by, Ru - by, Ru - by, Ru - by So - ho.
Gtrs. 1 & 2

Daly City Train

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

C
G
low he goes, it just de - pends.
look back it's just a flick-er of time.
Rhy. Fill 1
End Rhy. Fill 1
* Gtrs. 1 & 2: w/ Rhy. Fig. 1
G
Rhy. Fig. 2
Gtr. 3 (dist.)
mp
F
He's shoot - ing dope in the men's room at the sta -
Jack - yl was one of the ones that per - ished. Yeah, he was
* Gtr. 2 (slight dist.)
C
G
Gtrs. 1 & 2: w/ Rhy. Fill 1
- tion, Da - ly Cit - y Train.
one of the ones that was al - read - y saved.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
F
Have you ev - er seen an an - gel? Well I know I have. See they'll
Through all this e - vil and wreck - age yeah,
C
G
Gtrs. 1 & 2: w/ Rhy. Fill 1
End Rhy. Fig. 2
stay here for a while, then they fly a - way.
he main - tained a sense of him - self, yeah!

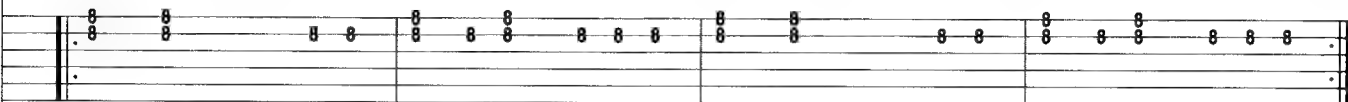
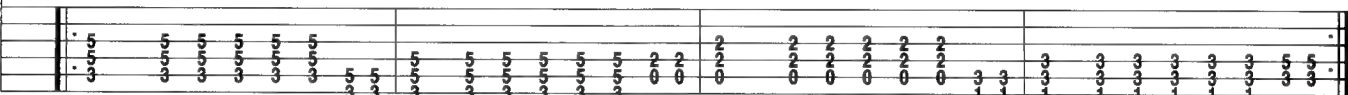
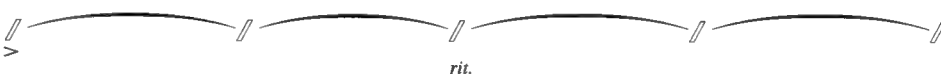
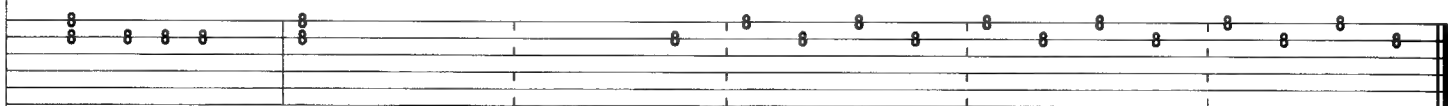
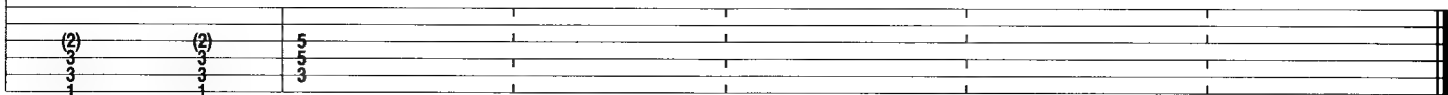
Chorus
Gtr. 2 tacet
C
F
G
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 3
Jack - yl had a beer in his hand _ last time I seen him. ___
Well, when he
Gtr. 4
(dist.)
Riff A
End Riff A
f simile on repeats
full
full
full
1/4
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
* Vocal doubled next 16 meas.
Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A, 3 times
Gtr. 4: w/ Riff A, 3 times, simile
rolled __ the dice ___ you know he nev - er thought twice, nev - er thought twice a - bout
be - in' here.
Jack - yl had a beer in his hand ___ last time I
seen him. ________
When he rolled __ the dice ___ you know he
nev - er thought twice, nev - er thought twice a - bout be - in' here.
To Coda
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4

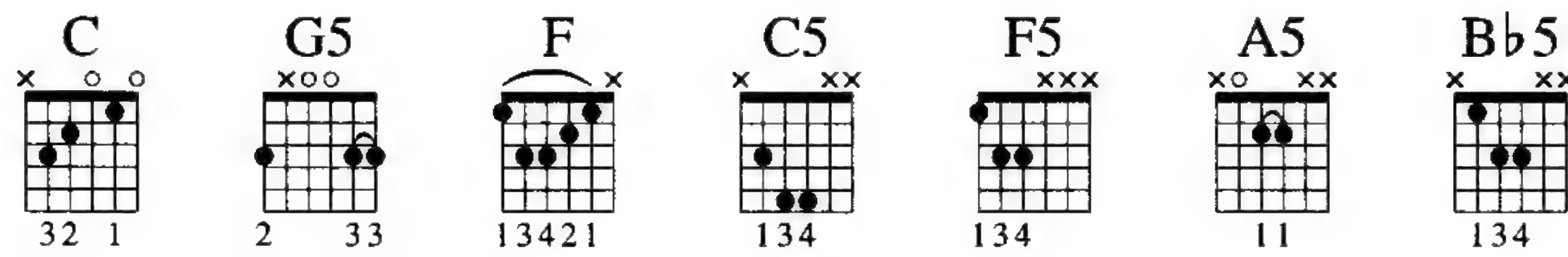
1.
2.
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Fill 1
C
G
Dick it. 3. Some
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times
Gtrs. 3 & 4 tacet
C
F
G
men are in pri - son, 'ven though they walk the streets at night, oth - er men who got the lock-down are free
(Oh.
as a bird in flight.
C
F
He had a
Oh.
D.S. al Coda
C
F
C5
F
G
F
G
F
Gtrs. 1 & 2
one way line. A mes-sage could not send it.
)
Oh.
Gtr. 4
Coda
C5
F
G
F
G
F
C5
Gtrs. 1 & 2
Gtr. 4
w/ pick & finger

Journey to the End of the East Bay

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

G5
F5
C5
(cont. in notation)
Verse
C5
G5
1. Re - con - cile to the be - lief, con -
2. Start - ed in eight - y - sev - en, end - ed in eight - y - nine
3. Mat - ty came from far a - way.
Rhy. Fig. 1
** Gtrs. 2 & 3
P.M.
** composite arrangement
A5
F5
sumed in sa - cred ground for me.
you got a gar - age or an amp, we'll play an - y - time.
From New Or - leans in - to the East Bay.
End Rhy. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 times, simile
C5
G5
A5
There was - n't al - ways a place to go, but there was al - ways an ur - gent need
It was just the four of us, yeah man, the core of us. Too much at - ten - tion un - a -
He said, "This is a Mec - ca." I said, "This ain't no Mec - ca, man,
F5
C5
G5
to be - long, yeah. All these bands, and all these peo - ple,
void - ab - ly de - stroyed us. Four kids on tour, three thou - sand miles,
this place is fucked!" Three months go by, he had no home.

A5 F5 C5
all these friends, and we were e quals. But what you gon - na do
in a four door car not know - ing what's go in' on. You get a mil - lion years
He had no food, he's all a - lone. Mat - ty said, "Fool me
G5 A5 F5
when ev - 'ry - bod - y goes on with out you?
tour - ing out like this. Hell no, no pre - mo - ni - tion could have seen this.
once, shame on you; did - n't fool me twice! He went back to New Or - leans.
To the end
Chorus
C5 G5 III A5 V F5 I
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 2 & 3
to the end, I'll jour - ney to the end. To the end,
Gtr. 4 (dist.)
Rhy. Fig. 2A
End Rhy. Fig. 2A
mf
* Vocal doubled next 8 meas.
Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, 3 times, simile
C5 G5 A5 F5 C5 G5
to the end, I'll jour - ney to the end. To the end, end.
To Coda
A5 F5 C5 G5 A5 F5
To the end, to the end, I'll jour - ney to the end.
Interlude
C5 G5 A5 F5
Gtrs. 2 & 3
simile on repeat
2nd time, D.S. al Coda
C5 G F C5

She's Automatic

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

G5
so aut - o - mat ic. The way that she moves, the way that she moves.
F
G5
1.
To Coda
She's aut - o - mat - ic, so aut - o - mat - ic. The way she moves.
2. She said she
2.
Interlude
C5
F5
A
B♭
C5
open
1fr
Gtr. 1
(cont. in notation)
moves. Yeah.
Gtr. 2
(cont. in slash)

Verse

F5 A5 B♭5 C5 Gtr. 2 tacet * C G5

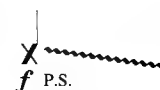
Gtr. 2

(cont. in notation)

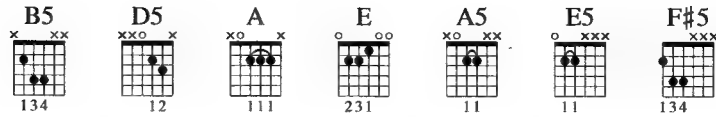
3. My head was spin - - nin' a mil - lion miles an ho - ur. The

Gtr. 1

(cont. in slash) *mp* w/ slight dist.

* Chord symbols reflect basic tonality.

D.S. al Coda
C
G5
F
G5 C
Gtr. 2
P.S.
start - ed to hold her. Swing - in' and sway - - in', the morn - ing be - gun.
Coda
Outro
C5
F5
A
B♭
open
1fr
Gtr. 1
(cont. in notation)
moves. Yeah. I said the way she moves.
Gtr. 2
(cont. in slash)
C5
F5
A
B♭
open
1fr
C5
F5
C5
Yeah. I said, the way she moves.

Old Friend

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Intro

Fast Reggae ♩ = 171

B5 D5 B5 D5 B5

Gtr. 3 (clean)

p

Gtr. 1 (clean)

mf

simile on repeats

Gtr. 2 (clean)

mf

Chorus
Gtr. 1 tacet
A5
E5
F♯
F♯
F♯
F♯
D5
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 3
P.M.
Good morn - ing, heart - ache. You're like an old friend. Come and see me a - gain, soon.
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
* Vocal doubled next 8 meas.
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile
A
E
F♯m
D
Good morn - ing, heart - ache. You're like an old friend. Come and see me a - gain, soon.
* Chord symbols reflect overall tonality.
Verse
A5
E5
F♯5
D5
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtr. 3
P.M.
1. Look up, you're in Cleve - land a - gain.
A
* Gtr. 4
Riff A
End Riff A
mp
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
*organ arr. for gtr.
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 3 times
Gtr. 4: w/ Riff A, 3 times
A
E
F♯m
D
A
E
F♯m
D
sol - id line that nev - er ends. I got stor - ies that you'll nev - er be - lieve. And I
* Chord symbols reflect overall tonality.
Verse
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 4 times
Gtr. 4: w/ Riff A, 4 times
A
E
F♯m
D
A
E
know it, I wear it. I wear it on my sleeve.
2. There must be some thin' 'bout
3. Tes - ti - fy my love
for - tu - nate get preyed on by

F♯m D A E F♯m D
you that I liked. but right here in the rain, you know it just don't seem right. I
for you. And I know it runs deep through your bod - y, too. From the cold
vul ture's eyes. Eight - y - six cents in these pock ets of mine. And you can
A E F♯m D A E
al - ways go out, I nev - er hide. But in Cleve - land, I should - 've
black - top to the hot con - crete. The old tin van, it ain't
take my mon - ey, you can take my time. But you can't take my heart; it's in the
Chorus
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times
Gtr. 4 tacet
F♯m D A E
stayed in - side.
so sweet.
cit - y, be - hind.
Good - morn - ing, heart - ache. You're like an
* Vocal doubled next 8 meas.
F♯m D A
old friend. Come and see me a - gain, soon. Good - morn - ing, heart -
1.
To Coda 2
E F♯m D
- ache. You're like an old friend. Come and see me a - gain, soon.
Coda 1
2.
D.S. al Coda 1
(take repeat)
D
Gtr. 2: w/ Rhy. Fill1
E
Bridge
Gtrs. 1 & 2 tacet
A E5 F♯5 D5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3
see me a - gain, soon.
Some-where in A - mer - i - ca, through the
Gtr. 1
Gtr. 1
9 9
(9) 7 9
Gtr. 3: w/ Rhy. Fig. 3, 3 times
A E5 F♯5 D5 A E5
cit y at night. But, we were far from home,

F♯5
D5
A
E5
F♯5
D
but you know ___ it was gon - na be al - right. ___
Gtr. 1
f w/ dist.

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times, simile
A
E
F♯m
D
Gtr. 1
full
1/4

D.S.S. al Coda 2
A
E
F♯m
D
4. Well, the un -
full
1/4

Coda 2
A
E5
F♯5
D5
E
Gtr. 3
P.M.
play 3 times
Gtr. 2

Disorder and Disarray

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Pre-Chorus
F
C5
Bb5
Eb5
Gtr. 2
Two sides com - in' in quick.
Just for once, can't I ___ be ig - nored?
Say good - bye when you
Gtr. 1
P.M.
* Vocal doubled next 2 meas.

B5
C5
see me sign. ___
Now I'm ___ cru - ci - fied.
Cru - ci - fy -

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
F
Eb5 C5 Bb
Bb5
C5
- y - y - y - y ___ me. Cru - ci - fy - y - y - y - y ___ me. Cru - ci - fy -
* Vocals doubled next 8 meas.

3rd time, To Coda 1
4th time, To Coda 2
F
Eb5 C5 Bb
Bb5
C5
y - y me. Cru - ci - fy - y - y - y y ___ me. ___

Interlude
F
Gtr. 1 tacet
Gtr. 1
**
Yeah.
Gtr. 2
* flick toggle switch
ff
fdbk.
flick toggle
* w/ Neck pickup volume off, flick pickup selector switch in designated rhythm.
** w/ echo repeats
pitch: F
flick toggle
flick toggle
flick toggle
Bridge
Gtr. 2 tacet
F
C
B♭
East Bay, I could - n't stay.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
mf
P.M.
Gtr. 1: w/ Rhy. Fig. 2, 7 times, simile
I got - ta get a - way. No, no, no, no
rea - son for me to stay. But I'll come back an - oth - er day.
Get on the bus and I ain't got e nough mon-ey.

D.S. al Coda 1
Gtr. 2 tacet
F C B♭ F C B♭
Driv - er said, "It ain't e - nough, man." I said, "What the fuck you talk - in' 'bout?"
Gtr. 2
fdbk. mf flick toggle
pitch: F
Coda 1
F5 C5 B♭5
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2
3. Busi - ness man come and shake my hand,
Gtr. 1 Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 3 times
F5 C5 B♭5 F5
and show me num - bers that I un - der - stand. You're my can - dle, I'm your
D.S. al Coda 2
C5 B♭5 F5 C5 B♭5
burn - ing wick. Two sides com - ing, two sides com - ing so quick.
Coda 2
Gtr. 1 tacet
F5 F5 B♭5 F5
Gtr. 1
Ah, what the pa - pers say.
Gtr. 2

Bb5
F5
We're caught up in the dis - ar - ray. Well, the look on their face when
Bb5
F5
Bb5
we dropped the bomb. Ha, Ha! Yeah, time had us pay all a - long. Cru - ci - fy -
* Vocal doubled till end.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
F
Eb5 C5 Bb
Bb5
C5
F
- y - y - y - y me. Cru - ci - fy - y - y - y -
Eb5 C5 Bb
Bb5
C5
F
Eb5 C5 Bb
Bb5
C5
y me. Cru - ci - fy - y - y - me. Cru - ci - fy -
Gtr. 2: w/ Rhy. Fill 1
F
Eb5 C5 Bb
Bb5
F5
Gtr. 1
- y - y - y y me.
Rhy. Fill 1
Gtr. 2
T
A
B
1
2
3
3
1

The Wars End

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

D5
G5
C5
G5
ver.
War!
Ah,
Sam-my now we're at the war's

D5
G5
D5
C5
B5
A5
G5
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2
end. _
We're at the war's
end!
We're at the war's
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
(Gtr. 2 cont. in slash)

To Coda
Gtrs 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times
G5
D5
C5
B5
A5
G5
D5
C5
B5
A5
G5
D5
C5
B5
A5
G5
end. _
We're at the war's
end.
We're at the war's
end. _
Go!

Interlude
4th time, D.S. al Coda
Coda
A5
G5
D5
C5 B5 A5 G5
G5
Gtr. 2
Gtr. 1
play 4 times

You Don't Care Nothin'

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

F5
C5
G5
G
P.M.
(cont. in notation)
please take a look a - round. Ex - plore your heart, find out for your - self.
P.M.
P.M.
P.M.
P.M.

Chorus
C5
F
C
Jen - ny De - mi - lo,
you don't care
Gtrs. 1 & 2
Rhy. Fig. 4
* Vocal doubled next 10 meas.

F
C5
F
noth in' a - bout me. Jen - ny De mi - lo, well you don't

C
G5
F5
Gtr. 2
P.S.
care
noth - in' 'bout
me.
Gtr. 1
End Rhy. Fig. 4
(Gtr. 2 cont. in slash)
P.M.
(cont. in slash, 2nd time)
1., 2.
3.
Interlude
Gtr. 2: w/ Rhy. Fill 1, 1st time
Gtr. 1: w/ Rhy. Fig. 1, 3rd time
Gtr. 2: w/ Rhy. Fill 2, 2nd time
C5
G5
A5 open
F5
A5 open
F5
E5
Gtr. 1
Gtr. 3
P.M.
full
P.S.
Verse
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtr. 2: w/ Rhy. Fig. 2, 2 times
Gtr. 3 tacet
A5
F5
C5
G
3. A - bout me! A - bout me! A - bout me! Yeah, yeah a - bout me!
A5
F5
C5
G
A - bout me! A - bout me! A - bout me! Yeah, yeah noth - in' 'bout
Rhy. Fill 1
Gtr. 2
Rhy. Fill 2
Gtr. 2
ff P.S.

Chorus
Gtr. 1: w/ Rhy. Fig. 4, simile
Gtr. 2: w/ Rhy. Fig. 4, 1st 6 meas.
C5
F
C
F
me. Jen ny De mi - lo, you don't care nothin' - in' a - bout
* Vocal doubled next 12 meas.
C5
F
C5
G5
Rhy. Fig. 5
Gtr. 2
me. Jen - ny De - mi - lo. Well, you don't care noth - in' 'bout
Gtr. 1: w/ Rhy. Fig. 4, last 4 meas., 3 times
Gtr. 2: w/ Rhy. Fig. 5, 1 1/2 times
F5
C
G
End Rhy. Fig. 5
me. I said, you don't care noth - in' 'bout
w/ Lead Voc. ad Lib
F5
C
G5
me. I said, you don't care noth - in' 'bout
F5
C
me. I said you don't care,
Gtr. 2
let ring
G5
F5
C
Gtr. 1
care, care!

As Wicked

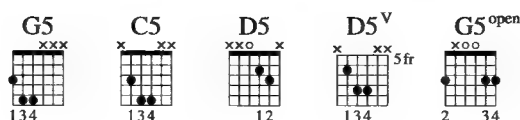
Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

* Chord symbols reflect overall tonality.

Gtr. 1: w/ Riff A
D5 G5 D5
He moved so slow, like a dy - in' dream, like a ma - chin - ist who got
She said she's nev - er had a friend be - fore. I said, "Hey girl, I'll be your friend, but
A5
Verse
Gtr. 1: w/ Riff A, 2 times
D5
Rhy. Fig. 2
Gtr. 2
G5 open
caught in the ma - chine.
who's keep - in' score?"
2. I saw this la - dy, and she was cry - in'.
4. I saw this oth - er lit - tle girl on the phone.
5. I al - ways end up back on the hill,
D5
A5 open
Gtr. 2: w/ Rhy. Fig. 2
End Rhy. Fig. 2
D5
She said, "It's hard when some - one you love is dy - in'!" I saw this kid who's a - bout
Her moth - er com - forts her from far, far from home. The lit - tle girl was ver - y
look - in' down at the land - fill. I'll go there
G5 D5 A5
five years old. He was in a park all a - lone, he was cold.
hes - i - tant. Her best friend lie dead on the pave - ment.
when I can. My friend Mart - y said, "Tim, you're a luck - y man."
Pre-Chorus
A5
N.C.(A5)
There's some - thing com - ing a - round.
Gtrs. 1 & 2
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile
D5 G5 D5 G5 D5 G5 A5 G5
As wick - ed as it may seem. As wick - ed as an - y - thing could be.
* Vocal doubled next 8 meas.
D5 G5 D5 G5 D5 G5 A5 G5
To Coda
As wick - ed as it may seem. As wick - ed as an - y - thing could be.

Bridge
1.
D5
G5
A5
G5
D5
Gtr. 2
Na, na, na, na, na, na, na, na, na.
Na, na, na, na, na, na, na, na, na.
Gtr. 1
* Ties apply to repeat only.
2.
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile
E
12fr
na, na. Yeah!
Gtr. 3 (dist.)
full
1/2
1/4
D.S. al Coda
Coda
Gtrs. 1 & 2

Avenues & Alleyways

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Intro

Fast ♩ = 166

G5

Gtr. 3 (dist.)

f

Gtr. 1 (dist.)

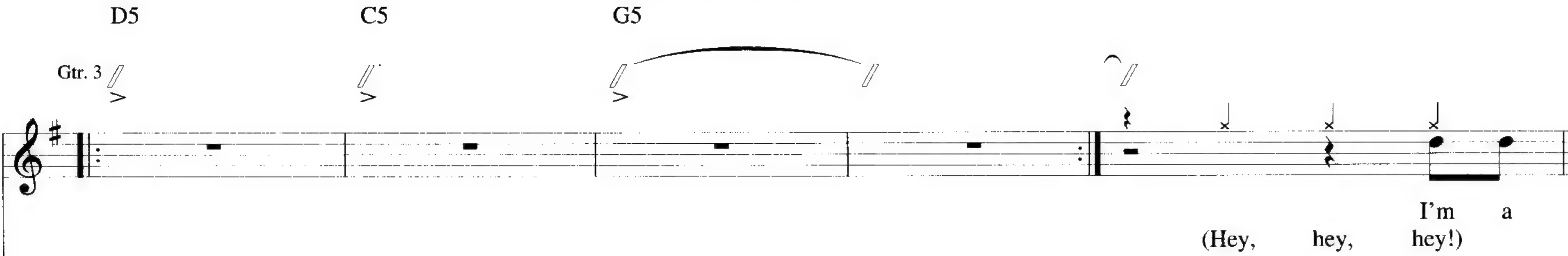
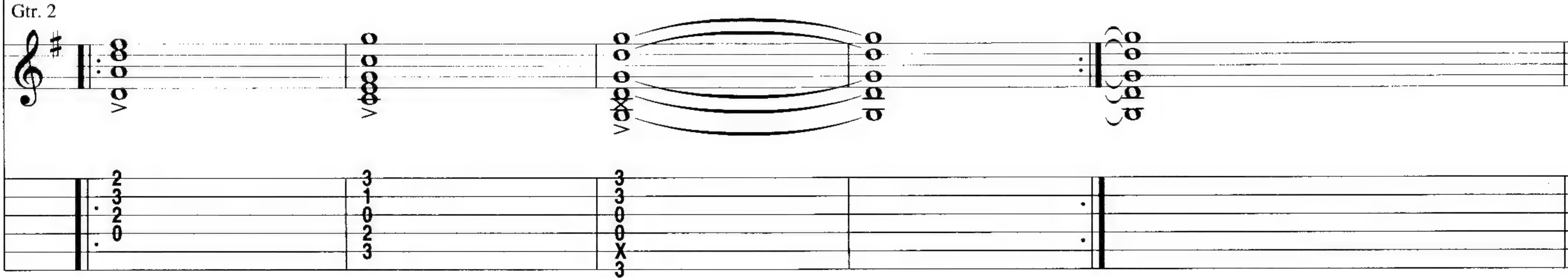
f

Gtr. 2 (dist.)

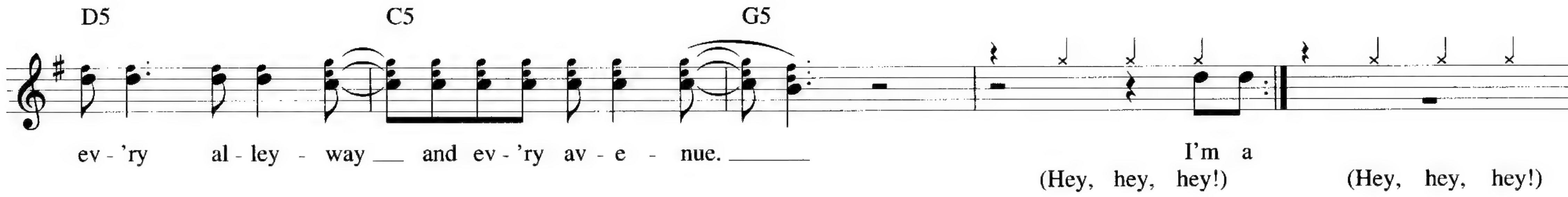
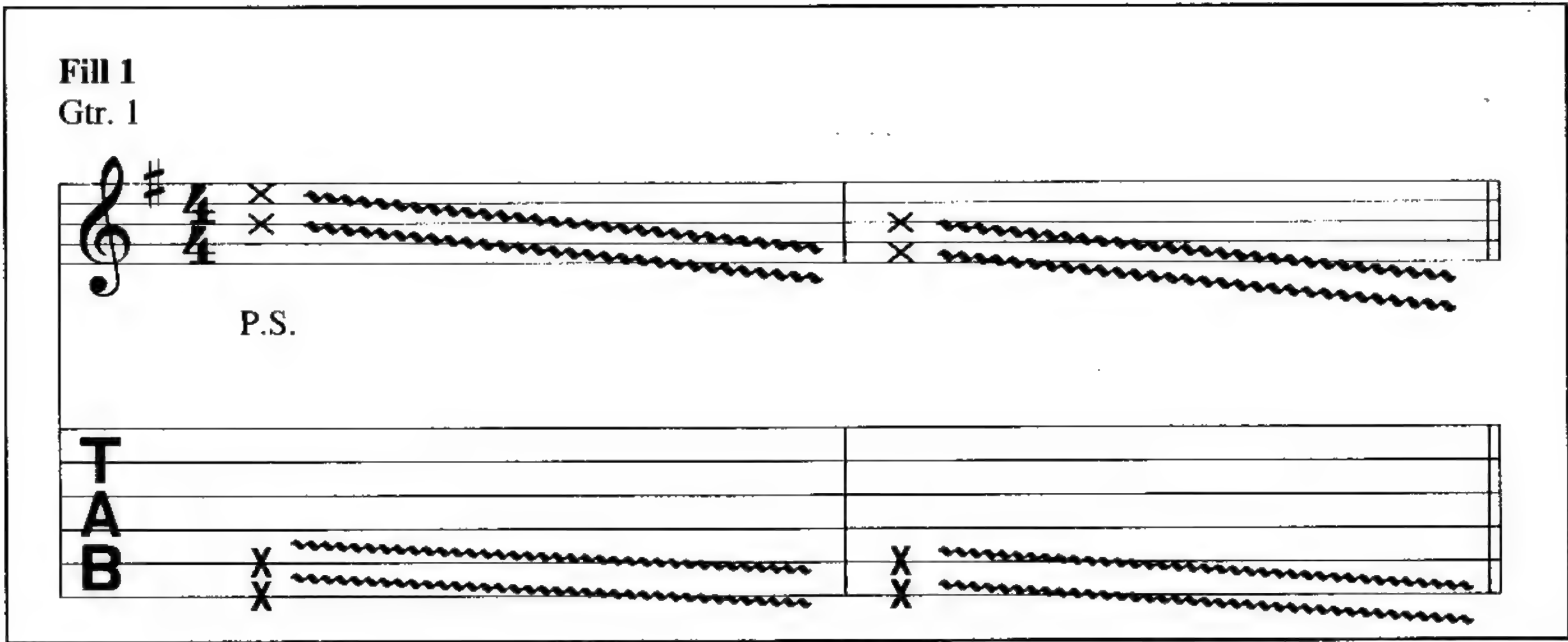
f

D5
C5
G5
P.S.
1. I
3. I
(Hey, hey, hey!)
Verse
Gtr. 1 tacet
G5
Rhy. Fig. 1A
Gtr. 3
C5
End Rhy. Fig. 1A
fig - ured out the prob - lem and the prob - lem is you. You
2. Ac - tions could e - rase all the fear that we suf - fer.
fig - ured out the prob - lem and the prob - lem is you. You
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 3 times
G5
C5
G5
did - n't see us com - in', now there's no - thin' you can do. Times are gon - na change.
Peo - ple seg - re - gat - ed, no one un - der - stands each o - ther. He's a diff - 'rent co - lor, but
did - n't see us com - in', now there's no - thin' you can do. He's a diff - 'rent co - lor, but

* Vocal doubled next 8 meas.

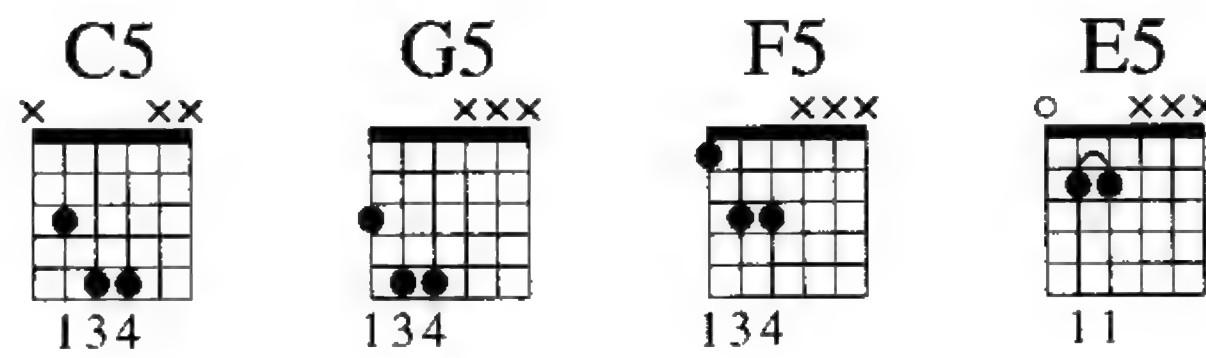
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
Gtr. 1: w/ Fill 1, 1st time
D5
C5
G5
ev - 'ry al - ley - way and ev - 'ry av - e - nue.
(Hey, hey, hey!)

1.
2.
Gtr. 1: w/ Fill 1, 2nd time
D5
C5
G5
Gtr. 3
I'm a
(Hey, hey, hey!)
Gtr. 2

Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3, 2 times
D5
C5
G5
bat - ter - ing ram com - in' through to you.
In

1.
2.
D5
C5
G5
ev - 'ry al - ley - way and ev - 'ry av - e - nue.
I'm a
(Hey, hey, hey!)
(Hey, hey, hey!)

Fill 1
Gtr. 1
P.S.

The Way I Feel

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Verse

Gtr. 3 tacet

F5 E5 G5 C5 F5 E5

Rhy. Fig. 2

Gtr. 2

1. Pick me _ back up just _ to throw me _ back down. A - pol - o - gy's ___ too late when _ your
moved up ___ the lad - der _ at ver - y rap - id speed. Ah, we moved _ me - thod - i - c'lly _ and

Gtr. 1

loco

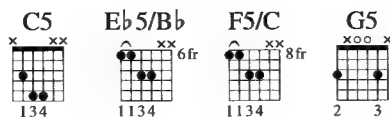
P.M. P.M. P.M. P.M. P.M. P.M.

Pre-Chorus
G5
C5
G5
End Rhy. Fig. 2
Rhy. Fig. 3
plic - t - ty kills.
en - e - mies.
You say that I'm diff - 'rent. You say that I'm diff - 'rent. The
P.M.
P.M.
F5
Chorus
C5
End Rhy. Fig. 3
Rhy. Fig. 4A
on - ly thing diff - 'rent is the way I feel a - bout you. Na, na, na, na.
Rhy. Fig. 4
P.S.
* Vocal doubled next 7 meas.
G5
End Rhy. Fig. 4A
Na, na, na, na, na, na, na.
End Rhy. Fig. 4
full

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
C5
G5
1.
2.
D.C. al Coda
Na, na, na, na. Na, na, na, na, na, na, na.
2. You
Coda
End Double-Time Feel
Verse
Gtr. 2: w/ Rhy. Fig. 2
F5
E5
G5
C5
3. If I knew back then what I know now. That it would
Gtr. 3 8va
Gtr. 1
loco
F5
E5
G5
F5
E5
all turn out like this, ah, I'd sit back, and I'd
Pre-Chorus
Gtr. 2: w/ Rhy. Fig. 3
G5
C5
G5
watch you squirm. 'Cause you say I'm diff - 'rent. You say I'm diff - 'rent, man. Ah,

F5
the on - ly thing diff - 'rent is
the way I feel a - bout you!
P.S.
Chorus
Double-Time Feel
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
C5
G5
Na, na, na, na. Na, na, na, na, na, na, na.
* Vocal doubled till end.
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
C5
G5
Na, na, na, na, na, na, na, na, na, na, na.
Gtr. 3
Gtrs. 3 & 4 tacet
F5 E5 D5 C5 B5 A5 G
Gtr. 3
Gtr. 1
Gtr. 1
divisi
Gtr. 4 (dist.)
Gtr. 2
Gtr. 2
divisi

Adina

Words and Music by Tim Armstrong and Matt Freeman

𝄋 **Verse**

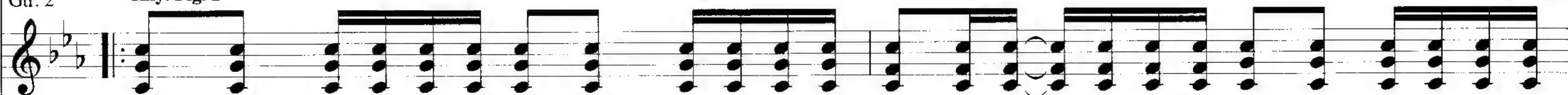
Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 3, 3 1/2 times, 3rd time, simile

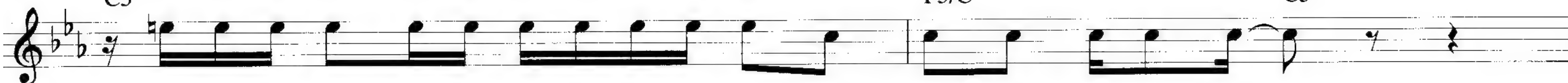
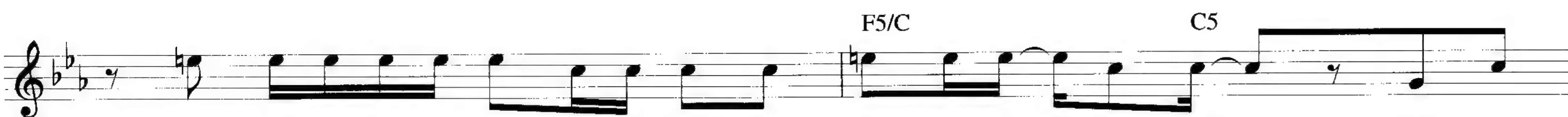
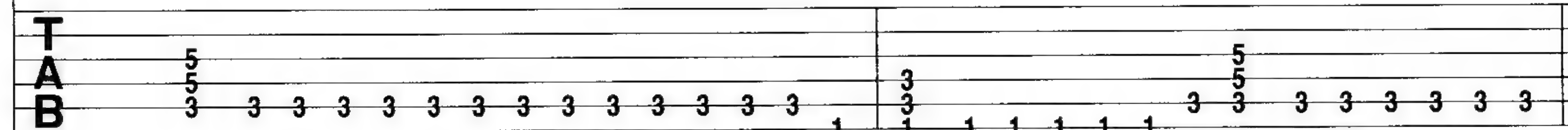
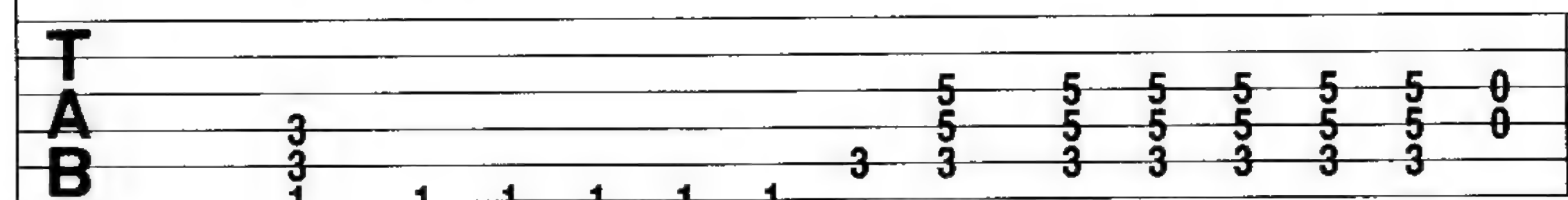
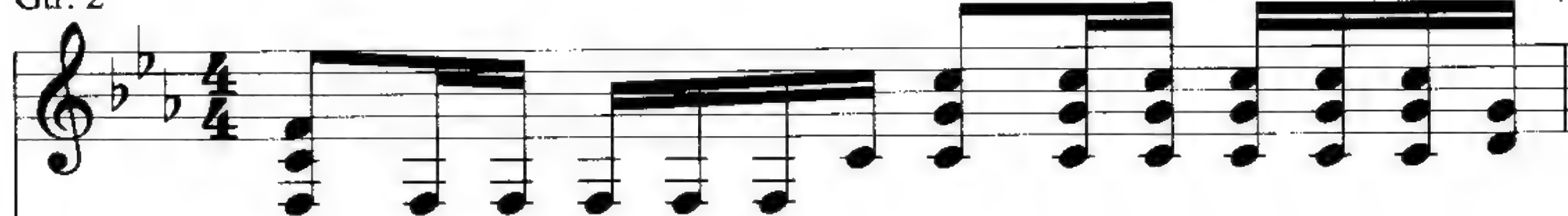
C5 F5/C C5

1., 3. I want to go where the ac - tion is, I want to fly through the ur - ban - blight.

2. Beat up Chev - y with a trail - er in tow is what they call home now.

- *gain.

loco

Gtr. 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

* Chorus Vocal on repeat.

Chorus
G5
How'd she know the roof _ would cave in
o - ver and o - ver a - gain?
Gtr. 2
simile on repeats
To Coda
G
Beat up, bruised, _ a re - cord _ that's bro - ken.
A - din - a's cry - ing a -
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, simile
C5 E♭5/B♭ F5/C C5 E♭5/B♭ F5/C C5 E♭5/B♭ F5/C C5 E♭5/B♭ F5/C
gain.
(Hey, hey! Hey, hey! Hey, hey! Hey, hey!)
Gtr. 1
full full
G5

Free Time

C5 F5/Eb* C5

Gtr. 2

(cont. in notation)

A - din - a's cry - in' a - gain!

Gtr. 1

Gtr. 1

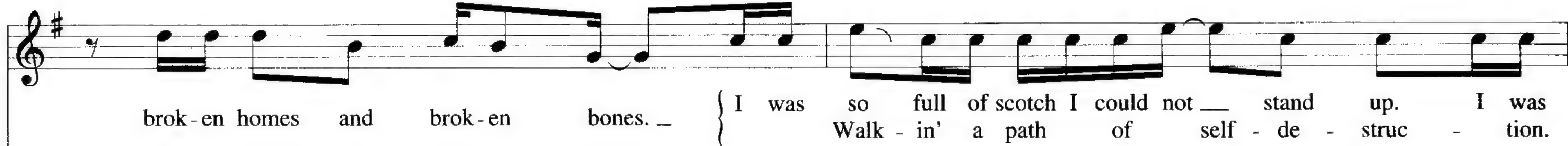
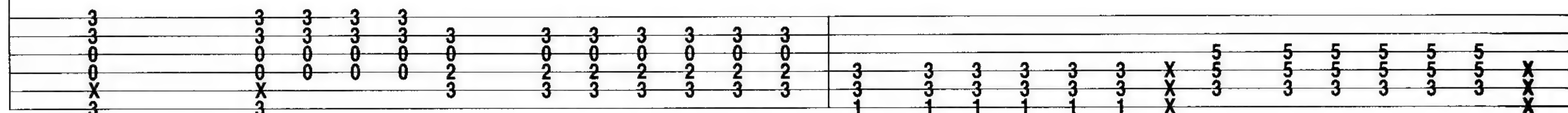
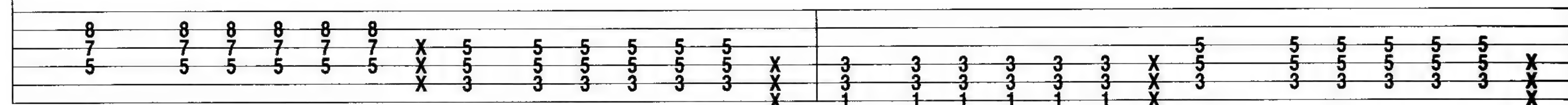
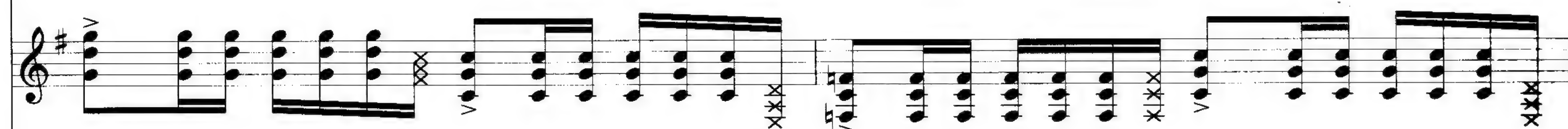
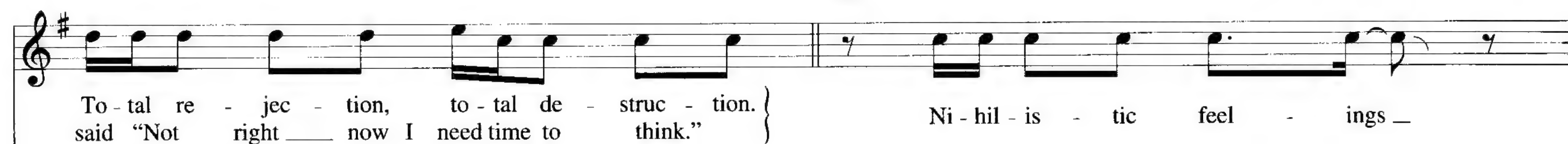
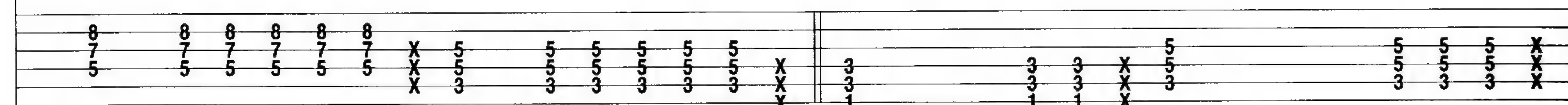
Gtr. 2 *divisi*

1/4 1/2 1/2 1/2

* bass plays Eb

Nihilism

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

A7sus4
F5
C5
Gtr. 2
* don't pick
P.S.
ff
(cont. in notation)
brok - en homes and brok - en bones. _
I was so full of scotch I could not _ stand up. I was
Walk - in' a path of self - de - struc - tion.
Gtr. 1
Gtrs. 1 & 2
* flick selector switch
G5
C5
F5
C5
hit - tin' the shots _ and I moved to a cup. Re - lease me from mor - al as - sump - tion.
Not af - fect - ed by re - per - cus - sions. La - dy on the bill - board of - fered me a drink,
Pre-Chorus
G5
C5
F5
C5
Gtr. 2
P.M.
To - tal re - jec - tion, to - tal de - struc - tion.
said "Not right _ now I need time to think."
Ni - hil - is - tic feel - ings _
Gtr. 1
(Gtr. 2 cont. in slash)
slight P.M.
P.M.

G5
C5
F5
C5
G5III
C5
P.M.
P.M.
are mov - in'. If you I try real - ly hard, you'll I'll see right through them!
P.M.
slight P.M.
Chorus
1.
E5 E E5 D5
Gtr. 2
Nihil-is-m!
Nihil-is-m!
Nihil-is-m!
Nihil-is-m!
* Gtr. 1
1/4
* doubled next 4 meas.
2.
Bridge
E5 E E5 D5
G5III
B5 C5
F#5 G5
B5 C5
F#5
Gtr. 1
(cont. in notation)
Ni-hil-is-m!
Gtr. 2
(cont. in slash)

Half-Time Feel
G5
B5 C5
F#5 G5
F5
C5
(cont. in notation)
Voc. Fig. 1
End Voc. Fig. 1
Voc. Fig. 2
Ni - hil - is - m!
Gtrs. 1 & 2
Rhy. Fig. 3
P.M.
End Voc. Fig. 2
Bkgd. Voc: w/ Voc. Fig. 1
3. I was
End Rhy. Fig. 3
(Gtr. 1 cont. in slash)
Verse
Bkgd. Voc: w/ Voc. Fig. 2, 3 1/2 times
Gtr. 2: w/ Rhy. Fig. 3, 2 times
Gtr. 1: w/ Rhy. Fig. 4, 3 times
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
so full of scotch, I could not stand up. I was hit - in' the shots and I
moved to a cup. Well you come in the u - nion dis - trict, and you drive down Shar-mon Palms. White
ghet-tos paint a pic - ture, brok-en homes and brok en bones. Yeah! brok - en bones!
End Half-Time Feel
Gtrs. 1 & 2
P. S.
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E E5 C5 D5
Hey! Hey! Hey! Hey!

Radio

Words and Music by Tim Armstrong, Matt Freeman and Billie Joe Armstrong

* Chord symbols reflect basic tonality.

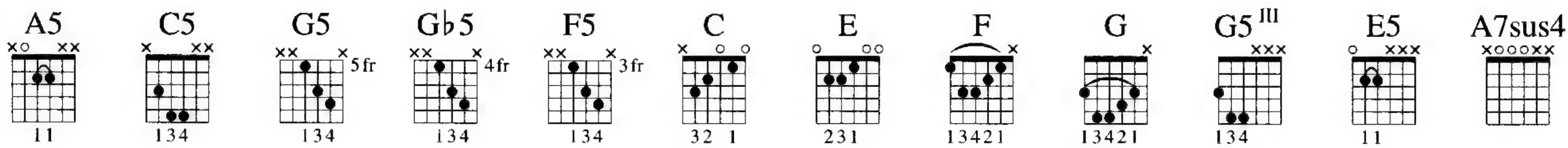
End Half-Time Feel
Bm
G5
D
A5
Gtr. 2 (dist.)
open
mf
f
P. S.
mu - sic hits, I feel no pain at all.
You know!
mf
f w/ dist.
Verse
Faster ♩ = 134
D5
Bm
G5
D5
Rhy. Fig. 1A
End Rhy. Fig. 1A
2. Warm sum - mer night, I was drink - in' with my dad.
3. Ra - di - o, Clash Mag - nif - i - cent sev - en.
Rhy. Fig. 1
End Rhy. Fig. 1
slight P.M. throughout
Gtr. 1: w/ Rhy. Fig. 1, 3 times
Gtr. 2: w/ Rhy. Fig. 1A, 2 times
He tried to give me love that I nev - er had. But he gave more love to his bot - tle of wine. So
When I was a cho - ir boy you showed me no heav - en. Two tools, sure - ly lost.
I got - ta go out, find love of an - oth - er kind.
No re - morse, ig - nor - ing the cost.
Gtr. 2

Pre-Chorus
A5
Here it is. Here I am. Turn it up fuck-in' loud!
(Ra - di -
Gtr. 2
Gtr. 1
(cont. in slash)
Chorus
D5 B5 G5 D5
Rhy. Fig. 2
End Rhy. Fig. 2
o, ra - di - o, ra - di - o, ra - di - o, ra - di - o, ra - di - o, ra - di - o!)
Rhy. Fig. 2A
Gtr. 1: w/ Rhy. Fig. 2, 3 times
When I've got the mu - sic, well, I've got - ta place to go.
(Ra - di -
End Rhy. Fig. 2A
Gtr. 2: w/ Rhy. Fig. 2A
o, ra - di - o, ra - di - o, ra di o, ra - di - o, ra - di - o, ra - di - o!)

To Coda
B5
G5
D5
When I've got the mu - sic, well, I've got - ta place to go.
1.
2.
A5
Gtr. 2
P. S.
Don't ya know?
Gtr. 1
(cont. in slash)
Guitar Solo
Half-Time Feel
D5
A5
Rhy. Fig. 3
End Rhy. Fig. 3
* Gtrs. 1 & 2
Gtr. 3 (slight dist.)
full
* loosely doubled, Gtr. 1 w/ heavy P.M.
D.S. al Coda
End Half-Time Feel
Coda
Gtr. 1: w/ Rhy. Fig. 3, 4 times, simile
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
Gtr. 2: w/ Rhy. Fill 1
Rhy. Fill 1
P.M.

Verse
D5
Gtr. 2 tacet
G5
D
4. When I've got my mu - ic, well I've got a place to go.
mp w/ clean tone
F♯m Bm G5 D Dsus4 D Dsus2 D A Bm
When I've got the mu - ic, well I've got a place to go. Well, I've got a place, well I've got a place, well
let ring
G5 D F♯m7 Bm
Gtr. 2
A7sus4
mf f P. S.
I've got a place to go. When I've got the mu - sic, well I've got a place to go.
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 2 times
Gtr. 2: w/ Rhy. Fig. 2A
D5 B5 G5 D5
When I've got the mu - sic, I've got a place to go.
B5 G5 D5
When I've got the mu - sic, I've got a place to go.
D
Gtr. 2
Gtr. 1
Gtr. 2 tacet
G5
D
mp w/ clean tone
rit.
-1/2
* Push neck forward, then release gradually.
WARNING: Can cause damage to guitar.

Side Kick

Words and Music by Tim Armstrong and Matt Freeman

* composite arrangement

Chorus

A5 C5 G5 G♭5 F5

Rhy. Fig. 1 — End Rhy. Fig. 1

Gtr. 1

simile on repeats

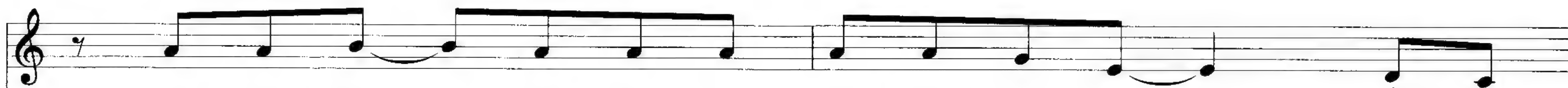
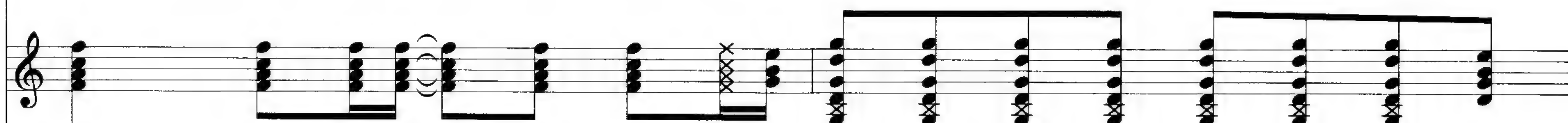
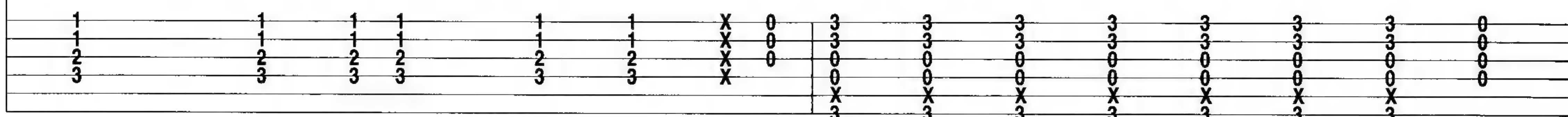
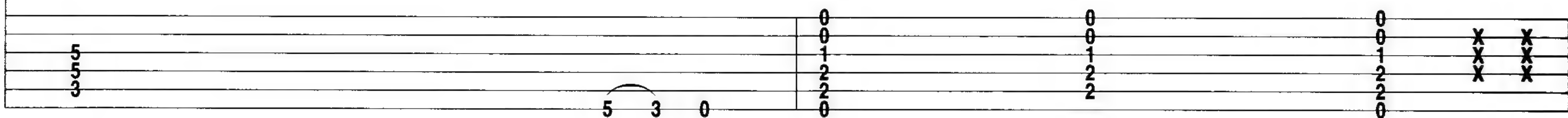
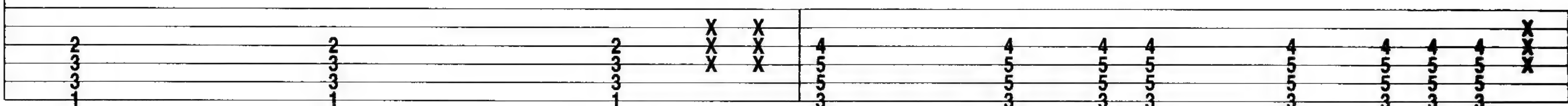
I had a dream I was a vig - i - lan - te's side - kick.

Gtr. 2 Rhy. Fig. 1A — End Rhy. Fig. 1A

simile on repeats

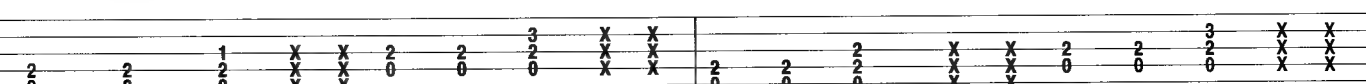
A5 C5 G5 G♭5 F5

My name is Tim. I'm a less - er known char - ac - ter.

To Coda
Gtrs. 1& 2: w/ Rhy. Figs. 1 & 1A, 2 times
A5
C5
G5
G♭5 F5
A5
C5
G5
G♭5
F5
I had a dream I was a vig - i - lan te's side - kick.
Fight-ing crime in the streets to - geth - er.
Verse
C
E
Gtr. 2
mp w/ clean tone
1. Down in Oak - land,
off of West Grand,
2. Do not bill the
ab - ban - doned build - ings.
Gtr. 1
mp w/ clean tone
simile on repeat
F
G
Saint Jo - seph re - lief
home pro - gram.
It's nice to sleep when you
got a ceil - ing.
C
3fr
E
open
slight P.M.
w/ dist.
A good place where good
peo - ple get food,
yeah.
Neigh - bor - hood watch said we
got - ta put a stop,
yeah.

F
G
1fr
3fr
slight P.M.
Help your fel - low man, a good thing to do, yeah.
Can't (have) peo - ple liv - in' for free. Call the cops, yeah.
mf
C5
E
ff
Gov' - ment a - gen - cy said, "Be a - fraid of me. I'll
Here comes the swat team, and, and the M - six - teen, to
ff w/ dist.
F
G
shut your doors down and it won't phase me."
shoot the walls in, de - stroy the build - ing.

C5
E
Wol - ver - ine came through, left the a - gent for dead.
Wol - ver - ine was sad and it made him mad.
2nd time, D.S. al Coda
F
G
O - pened the doors back up, ev - 'ry - one was fed.
Ev - 'ry sin - gle cop got a bul - let in the head.
Coda
Gtrs. 1 & 2
A5 C5 G5 A5
C5 G5 A5
C5 G5 A5 C5 G5
(Gtr. 2 cont. in slash)
Free Time
A5 C5 G5III E5
A7sus4 E5
Gtr. 2
Gtr. 1
* With neck pick up volume off, flick selector switch in random rhythm.

Salvation

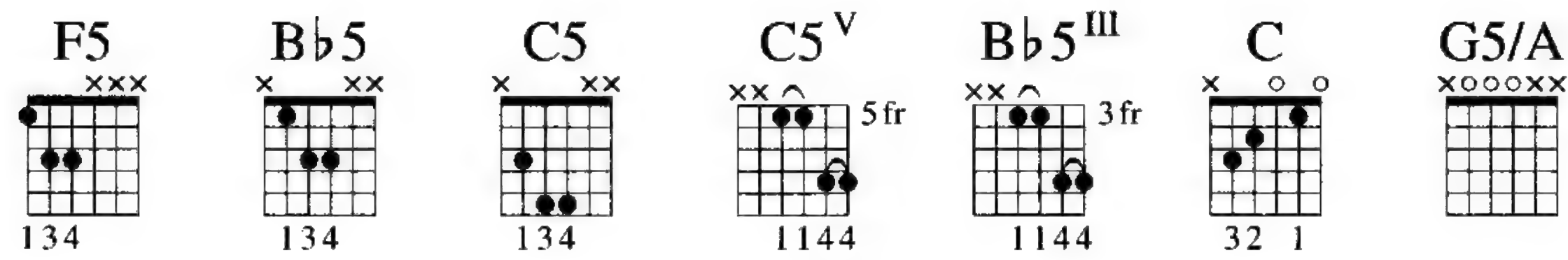
Words and Music by Tim Armstrong and Matt Freeman

Verse
D5
E
A5
D5
End Rhy. Fig. 1
Gtr. 2
(cont. in notation)
I want your sal - va - tion, whoa. 1. There's a neigh-bor-hood called Black-hawk where
(2., 3.) can't be - lieve these peo - ple
End Rhy. Fig. 1A
Gtr. 1
(cont. in slash)
P.M.
E
D5
A5
D5
all the rich peo - ple, ah, hide. I was down on my luck work-in' for Sal - va - tion Ar - my. The
live like kings. Hid - den es - tates and
P.M.
E
D5
A5
D5
shel - ter is where I re - side. Ev - 'ry day we drive in - to Black - hawk, and we
dia - mond rings. I'm a rat
P.M.

Chorus

Guitar Solo

D5
E5
D5
E
P.M.
P.M.
full
full
full
full
full
full
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
A5
D5
E
Come on ba - by, won't you show me what you got? Yeah.
I want your sal - va - tion, whoa.
A5
D5
Come on ba - by, won't you show me what you got? Yeah.
I want your sal - va -
Outro-Chorus
1st time, D.S.
(take 2nd ending)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
E
A5
- tion, whoa.
*(3. I)
* 1st time only
Come on ba - by, won't you show me what you got? Yeah.
D5
E
A5
I want your sal - va - tion, whoa.
Come on ba - by, won't you
D5
E
show me what you got? Yeah.
I want your sal - va - tion, whoa.
Free Time
Begin Fade
Fade Out
A5
Gtr. 1
P.S.
steady gliss.
Yeah.
Gtr. 2
P.S.
P.S.

The Ballad of Jimmy & Johnny

Words and Music by Tim Armstrong and Matt Freeman

Verse
Moderately Up-Tempo ♩ = 121

C F B♭ C

1. Jim-my and John - ny, two friends of mine, skin - heads what they claim.

Gtr. 1 (clean)

mp

F B♭ C N.C. C F B♭

Out-side sim-i-lar-i-ties, but no they don't feel the same. See John-ny thinks Jim-my's a mod, and

C F B♭5 E

Gtr. 2 (dist.)

⑥ open

mp *ff* P.S. (cont. in notation)

Jim-my thinks John-ny's a punk. Jim-my lis - tens to Ska, and John-ny likes Last Re - sort.

w/ dist.

* flick pickup selector

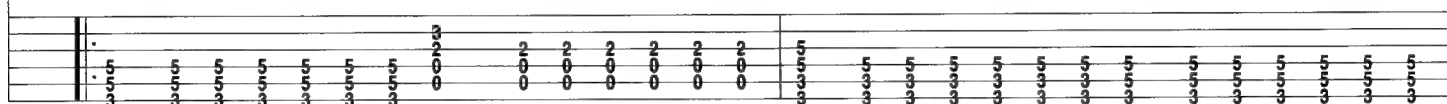
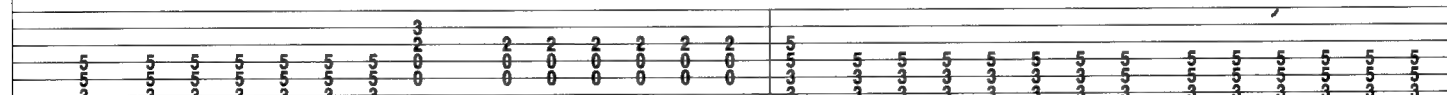
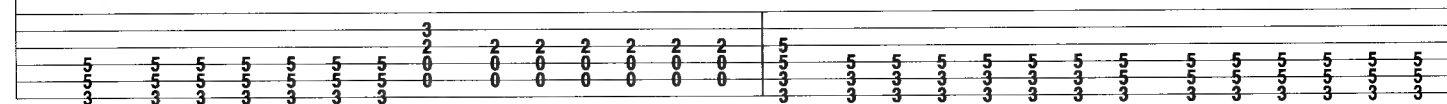
Verse
Faster ♩ = 134
Double-Time Feel
C5 F5 B♭5 C5
2. Jim my and John ny in the trench - es wo, down to - night.
3. Jim-my had his two tone girl back of his scoot - er that night.
* Gtrs. 1 & 2
ff
* composite arrangement
F5 B♭5 C5 N.C.
Drink - in' Gui-ness, smok-in' Five - Five - Five's. Well, once you're in the mid-dle ev - 'ry-thing's al - right.
John - ny had a jacked up Chev - y that'd blow you right off, off the line.
(Gtr. 1 cont. in slash)
Pre-Chorus
C F B♭ C B♭
3fr 1fr 1fr 3fr 1fr
Gtr. 1
P.M.
Skin-head, tats and a Fred Per - ry. There's a war in the cem - e - ter - y.
Gtr. 2
C G F5 B♭5 C5
3fr 5fr
(cont. in notation)
Start to fight, stop drink - in'. What the fuck were they think - in'?
P.S.
(cont. in slash)

Chorus
F5
C5 V
B♭5 III
Gtr. 2
Jim-my and John-ny, tell ___ me what you're see-in'.
Gtr. 1
full
* Vocal doubled next 7 meas.
F5
C5 V
B♭5 III
Jim-my and John-ny, tell ___ me what you're see-in'.
full
F5
C5 V
B♭5 III
Yeah, ___ yeah. Yeah, ___ yeah. ___

To Coda
Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times
F5
C5 V
B♭5 III
Yeah, yeah. Yeah, yeah.
Interlude
Half-Time Feel
C
E
F5
B♭5
G5/A C
open
D.S. al Coda
End Half-Time Feel
Coda
Rhy. Fill 1
Gtr. 1

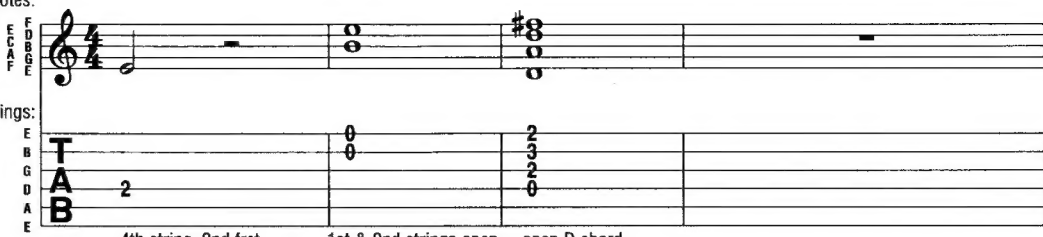
St. Mary

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Verse
G D/A C open G
1. She's got her tick - et, and she's wait - in' at the sta - tion.
2. When I last saw her, she was look - in' trou - bled.
slight P.M.
D/A C open G F# E D G
4fr 2fr open
She's got to get a - way, get a - way as far as she can. But
She said, "This is the nine - ties; I'm gon - na be al - right." She
D/A C open G
prob - lems will a - rise as sure as the sun does shine, yeah.
took the Grey - hound in - to Sal - in - as.

G
D/A
C open
G
She's got to get used to life liv - in' on the lam.
I got a let - ter that she dropped out of sight.
Now
slight P.M.
Chorus
C
5
3fr
Mar - y's out the door with a load - ed For - ty - four in her
* Vocal doubled next 7 meas.
hand.

D
5fr
C
3fr
slight P.M.
Shoot - ing down the law that shot down her dear de - part - ed
To Coda
Interlude
G C open G D G5 C G5
man.
C G5 C G5 D
Verse
Half-Time Feel
G D C open G D
3. Shroud - ed in an - ger. En - com - passed, oh yeah. En -

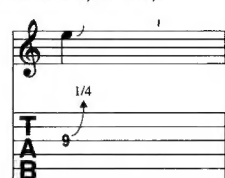
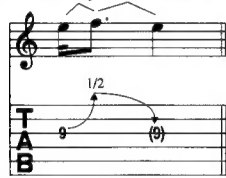
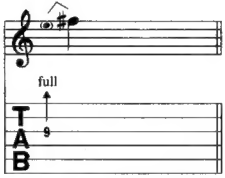
C open
G
D
C open
G
com-passed by pain.
He was
your best
friend,
and you will
D.S. al Coda
End Half-Time Feel
D
C open
G
nev - er, ev - er, ev - er see him a - gain.
Now
Coda
G5
C
G5
C
G5
C
G5
D
G5

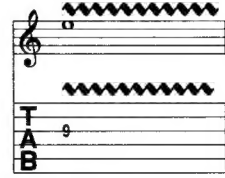
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

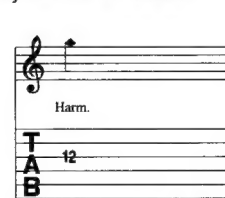
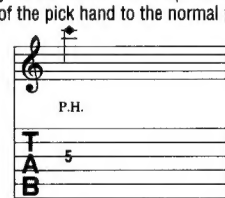
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

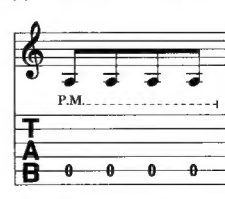
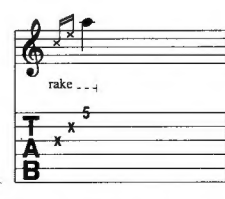
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

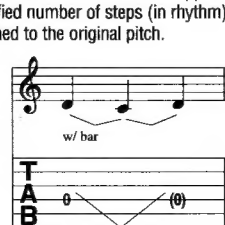
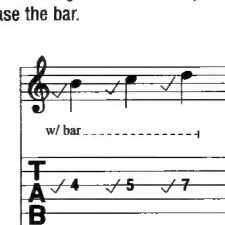
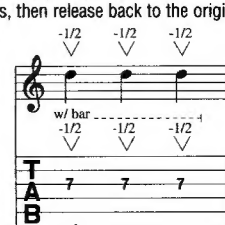
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

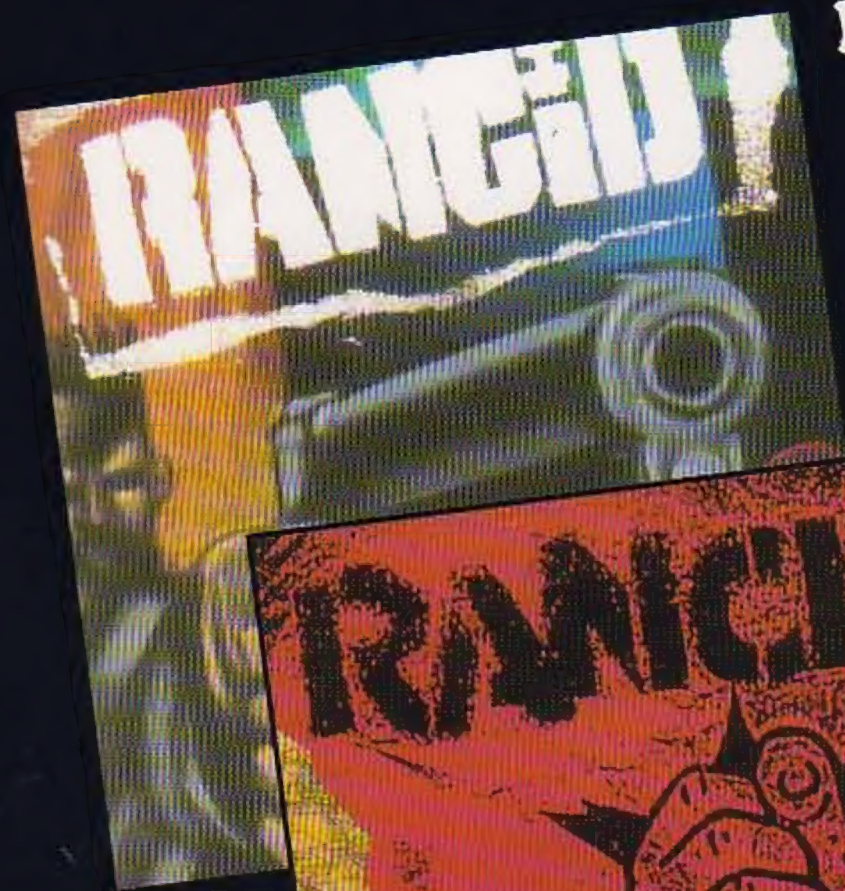
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

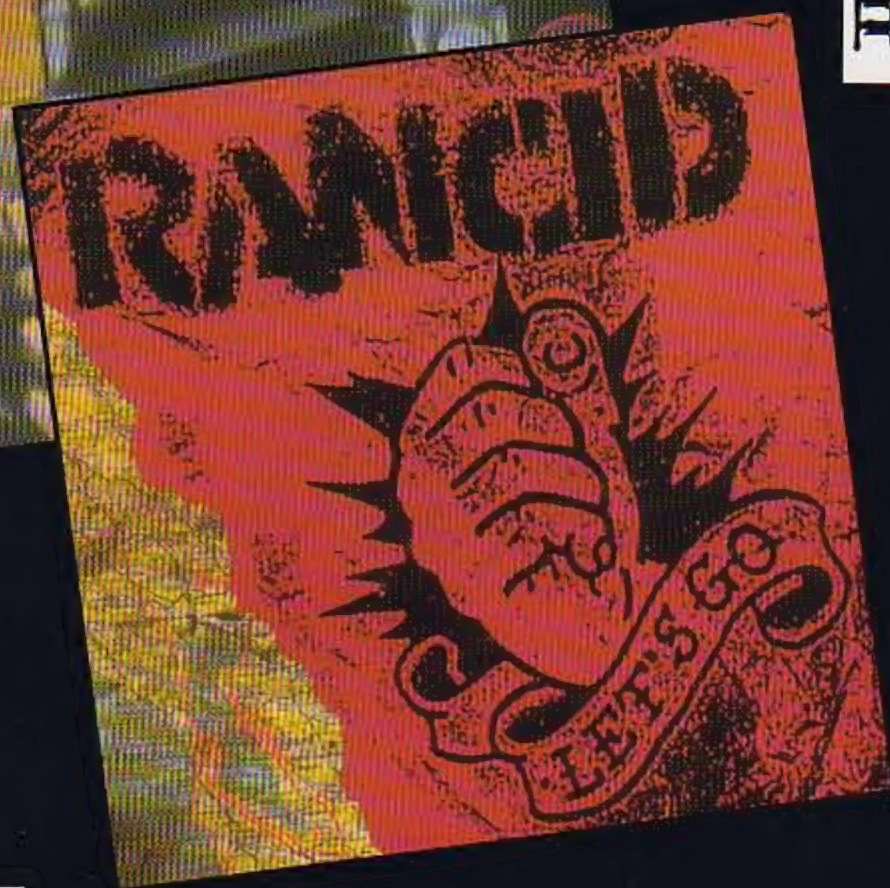
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

RANCID -

AND OUT COME THE WOLVES

- Maxwell Murder
- The 11th Hour
- Roots Radicals
- Time Bomb
- Olympia Wa.
- Lock, Step & Gone
- Junkie Man
- Listed M.I.A.
- Ruby Soho
- Daly City Train
- Journey to the End of the East Bay
- She's Automatic
- Old Friend
- Disorder and Disarray
- The Wars End
- You Don't Care Nothin'
- As Wicked
- Avenues & Alleyways
- The Way I Feel

RANCID

- Adina

RANCID - LET'S GO

- The Ballad of Jimmy & Johnny
- Nihilism
- Radio
- Salvation
- Side Kick
- St. Mary

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